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of the BBC television series

DOCTOR WHO MAGAZINE

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Shooting the regeneration

RUSSELL T DAVIES

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DOCTOR WHO MAGAZINE **584**

Shooting the regeneration › Meet the New Team › The Watchers: Inside the Spaceships › The Strip of a Lifetime › Doctor Who and the Daleks › The Power of the Daleks sets › Collecting the TARDIS › Army of Ghosts › Liberation Part 1

"I know these teeth."

BBC

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27
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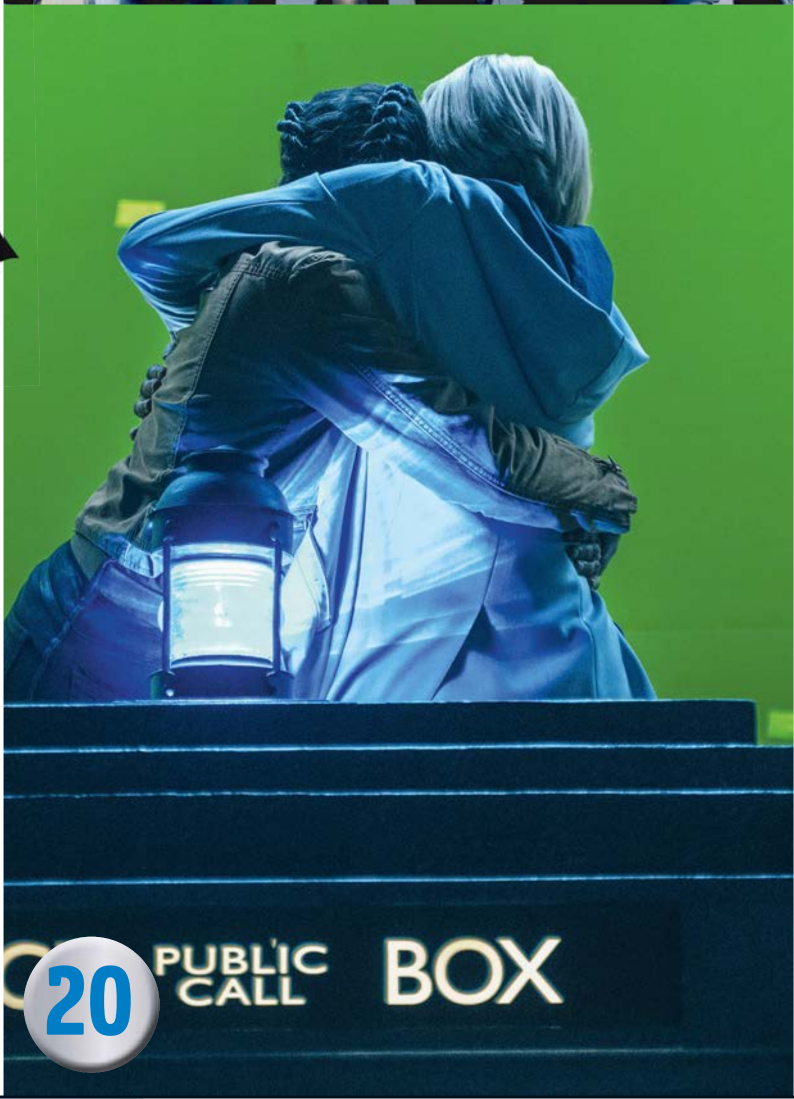
PULL TO OPEN

WIN!
ESCAPE FROM REALITY
DOCTOR WHO
DOCTOR WHO AND THE DALEKS
DOCTOR WHO AM I



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BBC
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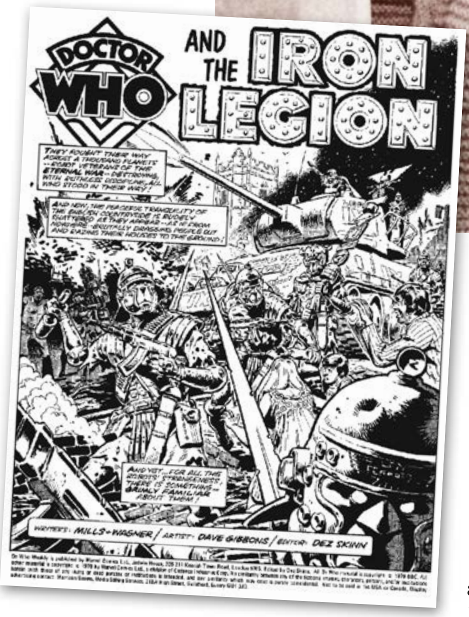
Welcome

DOCTOR WHO WEEKLY
Comic Strips! Features! Pin-ups!
THE DALEKS ARE BACK!
FREE TRANSFERS

It was a happy day in the Panini office when sample copies of *Daleks: The Ultimate Comic Strip Collection* arrived. I didn't work on the book, so I was keen to see what editor Ed Hammond and his team had done with it. I popped a copy in my bag, as a treat for the journey home.

I started flicking through the pages while I was on the train. The book features an outstanding selection of stories, the earliest dating right back to the first issue of *Doctor Who Weekly* in 1979. There's a powerful sense of nostalgia attached to this stuff, but I was also captivated by the artistry. Dave Gibbons, David Lloyd, Pat Mills, Paul Neary and John Wagner are just some of these strips' creators – it's a roll call of talent that constitutes something of a British comics hall of fame.

When Dez Skinn (right) created *Doctor Who Weekly,* I think it's fair to say that he regarded the strip stories as central to its appeal. I think it's equally fair to say that subsequent editors – and indeed some of the readers – begged to differ, which is why interviews and other articles rapidly assumed dominance.


DOCTOR WHO AND THE IRON LEGION
WRITERS: MILLS + WAGNER / ARTIST: DAVE GIBBONS / EDITOR: DEZ SKINN

But all these years later, the strip is still part of **Doctor Who Magazine**'s DNA. When we had to rest it during the darkest days of the COVID pandemic, the letters and other messages we received made it clear that it was deeply missed by many of you.

Why does the **DWM** strip mean so much to us? The magazine now looks very unlike the publication that Dez created, but essentially we're still the same eccentric hybrid of features and comic-strip stories that he established. We maintain that tradition because the magazine is more than just a journal of record. As well as exploring and celebrating *Doctor Who*'s rich legacy, we're in the privileged position of being able to look *forward* by creating new stories in a medium that could have been tailor-made for this fictional universe.

Russell T Davies, our new showrunner, has long admired the **DWM** strip. And that's why he's granted us the honour of telling the Fourteenth Doctor's first story in an adventure that dovetails with the most recent episode. For the first time in our 43-year history, the strip is now in lockstep with the television series' continuity. And we couldn't be more thrilled.

Elsewhere in this issue, you can read about how Russell nurtured the project, and how one of the strip's most popular artists returned to the fold after an absence of many years. But if you're impatient to find out what happened in the moments after the Fourteenth Doctor appeared, then turn to page 27...

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Martin Geraghty

Martin has been extensively involved in the artistic worlds of *Doctor Who* for nearly 30 years now, for **DWM**, the animated reconstructions of lost stories, and other projects. Although he's drawn a lot of Doctors, he's never before drawn a showrunner... but that's all changed, as he provides the title illustration for Russell T Davies' new regular column on page 11.

Lee Sullivan

The Editor sent the message. "We think it's time you came back – it's been 20 years. You enjoy the freedom we allow you; in return, occasionally – not continually – we ask you to do something for us." The Artist grumbled under his breath: "I won't do it. Whatever it is, I refuse." The Editor uttered the word that would strike terror into the soul of any artist. "Tell me more..."

David Richardson

At Big Finish, David produced audio dramas starring Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy, Paul McGann, John Hurt, Christopher Eccleston and David Tennant. But a lifetime ago he worked at BBC Television Centre, where he saw most of Colin and Sylvester's stories being made. On page 38, David meets the fans who went on set during the show's early years.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

A Whole New World

Ncuti Gatwa with Kelly Ripa and Ryan Seacrest on 25 October.

Tuesday 25 October was momentous for *Doctor Who*, as Ncuti Gatwa – the Fifteenth Doctor – visited New York City for a whirlwind of personal appearances. During the first of these, an interview on the morning talk show *Live with Kelly and Ryan*, Ncuti revealed details of an "historic partnership" between the BBC and Disney+ that will open up the show to a new audience.

From 2023, *Doctor Who* will be streamed by Disney+ in more than 150 markets around the world. Since it was established in 2019, the streaming giant has attracted more than 152 million subscribers with an eclectic mix of films and television programmes, including new and archive material from the Disney, Pixar, Marvel and *Star Wars* brands. In the UK and Ireland, *Doctor Who* will continue to be broadcast by the BBC.

In a statement issued after Ncuti's television interview, showrunner Russell T Davies said: "This is the best of both worlds – with the vision and joy of the BBC and Disney+ together we can launch the TARDIS all around the planet, reaching a new generation of fans while keeping our traditional home firmly on the BBC in the UK."

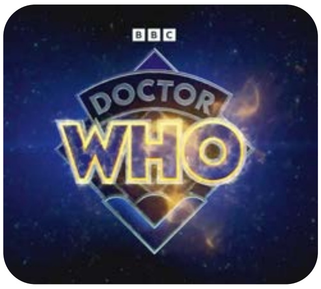
Ayo Davis, the President of Disney Branded Television, added: "We are so excited about this collaboration with the BBC, and the opportunity to bring this iconic franchise – and Russell T Davies' brilliant vision – to life for a huge new global audience. Grab your sonic screwdrivers and prepare to travel through time and space!"

Ncuti poses outside the TARDIS during the lunch event hosted by the BBC and Disney.

It was also revealed on 25 October that the series will return with three Specials, all broadcast in November 2023, before Ncuti's first episode airs over the festive period. "The path to Ncuti Gatwa's Fifteenth Doctor is laden with mystery, horror, robots, puppets, danger and fun!" said Russell. "And how is it connected to the return of the wonderful Donna Noble? We're giving you a year to speculate, and then all hell lets loose!"

A few hours after *Live with Kelly and Ryan*, Ncuti spoke at a lunch hosted by the BBC and Disney. To an audience of executives from both companies, he explained that *Doctor Who*'s roots are "so deep in British culture and the fabric of British-ness that, as a Rwandan immigrant to the country, it feels just really powerful." He added that the role is significant "for people of colour, for marginalised people who really gravitate towards the show because it's about friendship and it's about adventure and it's about union and unity. And also Doctor Who is able to turn into anything or anyone, so the possibilities are endless."

In the evening, Ncuti attended the Time100 Next Gala, an event celebrating 100 of the world's rising stars in entertainment and other industries. The names are chosen by *Time* magazine's editors with the aim of honouring "100 emerging leaders who are shaping the future". Ncuti described his inclusion on this year's list as "amazing". On the red carpet he posed with his *Sex Education* co-star Simone Ashley and shared with a *Time* reporter some career advice he'd received. "Find something you love to do and make that your job," he said. "And then it will never feel like work."



The *Doctor Who* logo regenerates for a new era.

Amidst all this East Coast glamour, long-term fans were quick to recognise a totemic element that anchored this new world to its illustrious past. The day's press releases and online publicity were accompanied by the show's new logo, which is inspired by the classic 'diamond' design created by Bernard Lodge in 1973. Arguably the logo most closely associated with the series, it would also seem an appropriate choice for the forthcoming diamond anniversary. After all, despite all these changes, as Ncuti explained to Kelly and Ryan: "It's still classic *Doctor Who*."

TV Action

Character Options is adding more *Doctor Who* action figures to its long-running range.

The new figures will be available from selected B&M stores across the UK in November. They include previously released models that have been modified and updated, often with new colour schemes.

DOCTOR WHO
THE NINTH DOCTOR

The Ninth Doctor Collector Set
- The Ninth Doctor (as the TARDIS emergency hologram).
- The Ninth Doctor (with updated head and jacket).
- Rose Tyler (updated).

The Thirteenth Doctor Collector Set
- The 'TV transmitted' Weeping Angel from *Flux* (alternative head available).
- The Thirteenth Doctor in her inverse *Flux* outfit.
- Yasmin Khan (updated).

The First Doctor and Electronic TARDIS Set
- The First Doctor (as portrayed by David Bradley).
- Electronic TARDIS toy with sound and lights.

History of the Daleks #11 – *Genesis of the Daleks* (1975) Set 2
- *Genesis* Dalek Drone B.
- *Genesis* Dalek Drone C.

History of the Daleks #12 – *Destiny of the Daleks* (1979)
- *Destiny* Dalek Drone A.
- *Destiny* Dalek Drone C.

One further set is planned for later this year, also containing figures from *Genesis of the Daleks*.

The Creation of the Daleks Collector Set
- *Genesis* Dalek 'Prototype'/ Leader Dalek A, plus accessories.
- Davros.

"This range has some real gems in it, including some not so easy to spot ones," says Al Dewar, creative director at Character Options. "The three-figure sets are very cool and there's at least one standout figure in each set, including a new Ninth Doctor with new components and an updated Rose. We also have a brand-new Angel variant, as well as a physically new version of Yaz. Collectors will delight in looking for both variants of the Angel figure.

"With the Dalek sets – this time we have two absolute standout pieces with *Genesis of the Daleks* and my personal favourite Dalek story, *Destiny of the Daleks*. For me it has everything, and I love the look of the battered war-worn Daleks. Following that, and much to my own delight, is a new First Doctor figure in the form of David Bradley's Doctor, paired with a very unique-looking TARDIS based more on the TARDIS look in *An Adventure in Space and Time*, the BBC 2013 anniversary drama which covered the creation of the TV series.

"Lastly, to go hand in hand with the Dalek sets is a great special release featuring Davros and a very special Dalek ... All I can say is, fans will not want to miss out on that one!"

DOCTOR WHO
DESTINY OF THE DALEKS
HISTORY OF THE DALEKS #12

POLICE PUBLIC CALL BOX

Demon Quest

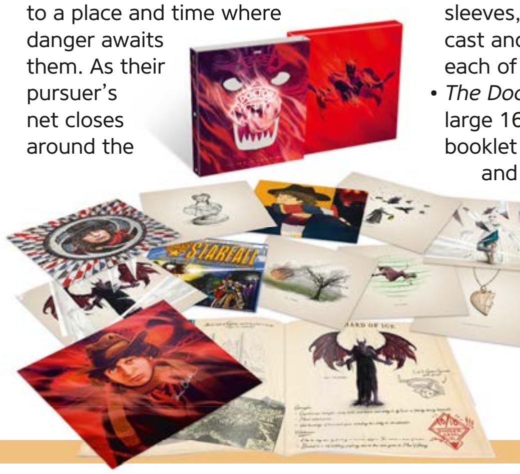
***Demon Quest*, a series of audio adventures starring Tom Baker as the Doctor, is to be released as a deluxe vinyl box set.**

When key components from the TARDIS are stolen in exchange for a bag of strange curios, the Doctor and his housekeeper Mrs Wibbsey (Susan Jameson) are reunited in adventure. Each object leads the unlikely friends, along with Mike Yates (Richard Franklin), to a place and time where danger awaits them. As their pursuer's net closes around the Doctor, he realises that the mysterious Demon is in thrall to a much higher power...

Written by Paul Magrs and first released by BBC Audio over five CDs in 2010, this new edition of *Demon Quest* is presented across 10 x 140g alternating red and black vinyl discs. The exclusive extras include:

- A frameable portrait of the Fourth Doctor, hand signed by Tom Baker.
- Ten individual illustrated LP sleeves, featuring full cast and credits for each of the episodes.
- *The Doctor's Journal*, a large 16-page full-colour booklet featuring notes and illustrations.

The vinyl box set will be released by Demon Records on 2 December, RRP £169.99.



The Power of Blu-ray

DOCTOR WHO
THE POWER OF THE DOCTOR

The Thirteenth Doctor's final adventure, *The Power of the Doctor* (2022), is now available on Blu-ray and DVD.

The feature-length episode is available both as a standalone release (RRP £14.99 Blu-ray, £10.99 DVD) and as part of a limited-edition steelbook (RRP £29.99), which also contains the other two Specials from 2022, *Eve of the Daleks* and *Legend of the Sea Devils*.

Meanwhile, *Doctor Who: The Collection – Season 8*, previously available only as a limited-edited Blu-ray box set, is available now in standard packaging, RRP £39.99. Starring Jon Pertwee as the Doctor, Katy Manning as Jo Grant and Roger Delgado as the Master, the box set contains every episode from the 1971 series plus a wealth of bonus material.

DOCTOR WHO
THE COLLECTION
SEASON 8

POLICE TELEPHONE
FREE FOR USE OF PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

David Tennant as the Fourteenth Doctor.

Meet the New Team

Introducing just some of the people who'll be bringing us new episodes of *Doctor Who* over the next few years...

Joel Collins

Executive Producer

Joel was an executive producer on the Bad Wolf co-productions *Industry* and *His Dark Materials*; prior to this he was production designer on the Channel 4/Netflix anthology *Black Mirror* and the 2005 feature film *The Hitchhiker's Guide to the Galaxy*.

What's the first *Doctor Who* you remember watching?
The Brain of Morbius [1976].

The Morbius monster (Stuart Fell) attacks Solon (Philip Madoc) in *The Brain of Morbius* (1976).

Who is your favourite 'classic' *Doctor Who* companion?
Sarah Jane Smith, played by Elisabeth Sladen.

What are you most looking forward to? (No spoilers.)
I'm looking forward to countless non-stop mind- and time-bending adventures in our new TARDIS... which in turn will give us endless production challenges and keep us permanently on our toes. It's what we live for! Oh, and the Daleks, of course. Oh yes... the Daleks!

Phil Collinson

Executive Producer

A familiar figure to **DWM** readers, Phil was by Russell T Davies' side during production of the Christopher Eccleston and the original David Tennant episodes. Since leaving the series in 2008, Phil has produced *Coronation Street*, two series of *Gentleman Jack* and Russell's *It's a Sin*.

What's the first *Doctor Who* you remember watching?
I'm told my first word was 'Drashig' and I've spent my whole life loving *Doctor Who*. The first clear *Doctor Who* memory I have is of the maggots in *The Green Death*. I was two years old when this was transmitted in 1973.

Giant maggots in *The Green Death* (1973).

Who is your favourite 'classic' *Doctor Who* companion?
I grew up watching Sarah Jane Smith, so she has always occupied a special place in my heart.

What are you most looking forward to? (No spoilers.)
I've missed Cardiff and the brilliant cast and crew that thrive here. I'm so glad to be back!

Vicki Delow

Producer

Vicki was a script producer on *EastEnders* before joining Kudos Film and Television as a development producer. In recent years she has produced episodes of *Humans*, *His Dark Materials* and *The Last Kingdom*.

What's the first *Doctor Who* you remember watching?

The episodes I always remember are the Sylvester McCoy ones set in the tower block – *Paradise Towers* [1987]. I loved the two tribes, the creeping unease of the place, the social commentary of the time. And I loved the scary cleaner robots!

Bonnie Langford (as Mel) and Sylvester McCoy (as the Doctor), fending off a pool cleaner robot in a publicity shot for *Paradise Towers* (1987).

Who is your favourite 'classic' *Doctor Who* companion?

It has to be Mel. I loved Bonnie Langford in that role. I wanted to be her, with her lovely red hair and sing-song voice. And she was so kick-ass too.

What are you most looking forward to? (No spoilers.)

I can't wait to be sitting on the sofa with my husband and kids, watching the new episodes. I just can't wait to see the look on their faces at what their mummy/wife did. Specifically, I can't wait for the first time the fans see our beautiful new TARDIS, and Ncuti's arrival. That day on set was absolutely magical and I think they'll be thrilled.

Julie Gardner

Executive Producer

As BBC Wales' Head of Drama, Julie led the 21st-century revival of *Doctor Who*. In 2015, Julie and Jane Tranter co-founded the independent production company Bad Wolf. Four years later, Julie founded Bad Wolf America. The sister company has a number of upcoming projects, including *I Hate Suzie Too*, *The Winter King* and *Lady in the Lake* for Apple TV+.

What's the first *Doctor Who* you remember watching?

When I joined Russell on the return of *Doctor Who* in 2004, he gave me a list of his favourite episodes. The one that made the biggest impression was *City of Death* [1979]. What's not to love? Aliens, the *Mona Lisa*, Paris! That episode unlocked the wonder, joy and scale of *Doctor Who* for me and led me to the journey I'm still on today.

Lalla Ward (as Romana) and Tom Baker (the Doctor) on location in Paris for *City of Death* (1979).

Who is your favourite 'classic' *Doctor Who* companion?

No question – the late, great Elisabeth Sladen. Being involved in her return to the role of Sarah Jane Smith in *School Reunion* [2006], opposite David Tennant's Tenth Doctor, and then in her own series, *The Sarah Jane Adventures,* was an incredibly happy and rewarding experience. I am forever grateful to her.

What are you most looking forward to? (No spoilers.)

ALL of it. The hard work, the sleepless nights, the madness of it. I never expected to be back, but where Russell goes, I will always follow. It's a delight and honour to be with familiar faces, mixed with the new ones in our crew, and to have greater ambitions and dreams, as we begin to prep the series. And then... Ncuti Gatwa! What energy and soul and heart he will bring. I cannot wait.

Scott Handcock

Script Editor

Scott is the new script editor, but he's no stranger to the series, having worked on *Doctor Who Confidential* and *The Sarah Jane Adventures*. He's also gained considerable experience as a writer, producer and director of Big Finish audio productions, with notable credits on *Doctor Who*, *Class*, *Torchwood* and *The Confessions of Dorian Gray*.

The Doctor (Jon Pertwee) defends himself in *The Sea Devils* (1972).

What's the first *Doctor Who* you remember watching?

The Sea Devils [1972]. I clearly remember the sword fight cliffhanger. (Mad, isn't it? Monsters coming out of the sea passes me by – but a sword fight?!) And before you ask, it was the 1992 repeat screening. Timey wimey.

Who is your favourite 'classic' *Doctor Who* companion?

This is cruel because I've worked with most of them! I have to say Sarah Jane Smith. She made such an impression on me as a child, then as an adult when we worked together on *The Sarah Jane Adventures*.

What are you most looking forward to? (No spoilers.)

Genuinely, I'm looking forward to never knowing what's coming next. Every day's its own thing on *Doctor Who*. You can't predict anything – on or off screen!

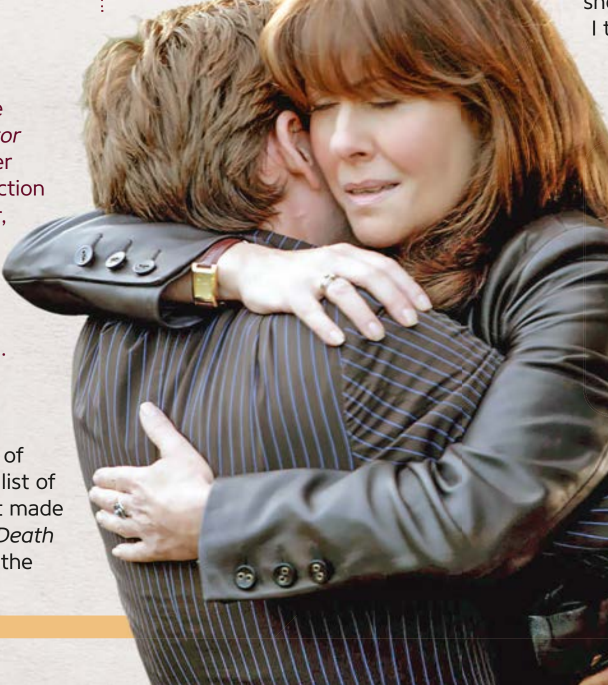
Ellen Marsh

Co-Producer

Before joining *Doctor Who* as co-producer, Ellen was Jane Tranter's associate on episodes of *Succession* and a co-producer on *Industry*.

What's the first *Doctor Who* you remember watching?

The End of the World! My mum was so excited when the show came back in 2005, she couldn't wait to watch it with me. But I think we were away the weekend *Rose* was on, so the first episode I actually watched was the second one – *The End of the World*. →



The Tenth Doctor (David Tennant) embraces his old friend Sarah Jane Smith (Elisabeth Sladen) in *School Reunion* (2006).

The Doctor (Christopher Eccleston) in *The End of the World* (2005).

The Doctor (Tom Baker) and Sarah Jane Smith in *The Ark in Space* (1975).

→ Who is your favourite 'classic' *Doctor Who* companion?
Sarah Jane Smith. The Doctor meeting her again in *School Reunion* is what sent me back to classic *Doctor Who*. Tom Baker was my mum's Doctor, so it made sense to watch their adventures together.

What are you most looking forward to? (No spoilers.)
The new companion! I think they're one for the ages.

Chris May

Producer

Chris was a first assistant director on episodes of *Sex Education* and *His Dark Materials* – among many other series – before producing ITV's forthcoming drama *Litvinenko*, which stars David Tennant in the title role.

A Cybermat prepares to attack in *Revenge of the Cybermen* (1975).

What's the first *Doctor Who* you remember watching?
Revenge of the Cybermen [1975] – classic Tom Baker. I used to watch it on VHS at my godfather's house, over and over again. To this day I'm still afraid that a silver robot-snake may appear at any time and attack me. (I had to Google it – it was called a Cybermat.)

Who is your favourite 'classic' *Doctor Who* companion?
Sylvester McCoy was the Doctor of my childhood so it has to be Ace [Sophie Aldred]. Many a tricky situation was solved with her baseball bat.

What are you most looking forward to? (No spoilers.)
The Cyber-Dalek. Oh, you said no spoilers... I'm really looking forward to telling some great adventure stories and making another generation of kids (and maybe some adults too) hide behind the sofa. Just as long as there isn't a Cybermat back there.

Philip Sims

Production Designer

Phil's extensive CV as an art director and supervising art director includes the sixth and seventh *Mission Impossible* films, Episode IX of the *Star Wars* saga, *Guardians of the Galaxy* and *Avengers: Age of Ultron*. In 2017 he was the production designer of *USS Callister*, one of the most acclaimed episodes of *Black Mirror*.

What's the first *Doctor Who* you remember watching?
My first *Doctor Who* episode was one from *Destiny of the Daleks* [1979]. I remember Daleks, Romana and K9, although it's bitty as I was literally hiding behind the settee at my gran's.

Who is your favourite 'classic' *Doctor Who* companion?
She's not from the 'classic' era, but I'm going to say Billie Piper as Rose Tyler.

What are you most looking forward to? (No spoilers.)
I'm looking forward to designing a new Dalek. Can I say that...?

Jane Tranter

Executive Producer

A recipient of the BAFTA Special Award for creative contribution to television, Jane was the BBC's first ever Drama Commissioner and later Controller of Fiction, overseeing all the BBC's drama, comedy and film output. In 2008 she moved to Los Angeles and started Adjacent Productions and BBC Worldwide Productions. In 2015 she returned to the UK to launch Bad Wolf.

A Cyberman emerges from hibernation in *The Tomb of the Cybermen* (1967).

Billie Piper as Rose Tyler.

What's the first *Doctor Who* you remember watching?
I suspect my first full watch was *Terror of the Autons* [1971]. BUT – I'm going to claim *The Tomb of the Cybermen* [1967] as it's the classic episode that still haunts me. Partly because... Cybermen! ... a tomb! ... what's not to love?! But partly because it's just got such depth and soul to it – and that beautiful scene between the Doctor [Patrick Troughton] and Victoria [Deborah Watling] where they talk about loss and missing people. And then that bit which made me long to be in the TARDIS (still does) and encapsulates *Doctor Who* for me: "Remember, our lives are different to anybody else's. That's the exciting thing. There's nobody in the universe can do what we're doing."

Who is your favourite 'classic' *Doctor Who* companion?
I'll go for Jo Grant [Katy Manning] as she was my first way into *Doctor Who*, and was such a style icon for little me. And indeed for big me. (I have seen little reason to move on...)

Jo Grant (Katy Manning) in *Colony in Space* (1971).

What are you most looking forward to? (No spoilers.)
Simply being part of the team that is bringing Russell's new vision for *Doctor Who* onto the screen. There is a brilliant and talented group of creative, clever and hardworking people gathered in Wolf Studios, pulling together to rise to the inspiring challenges ahead. Other than that... Ncuti Gatwa, obviously!

Directors

The first directors recruited for the next episodes of ***Doctor Who*** are a combination of new and familiar faces.

"We threw ourselves at Rachel Talalay and begged her to come back," says Russell T Davies. "Her episodes under [previous showrunner] Steven Moffat were simply brilliant. And when I was making *A Midsummer Night's Dream* at Roath Lock, I met Rachel and became good mates with her. So she was the perfect choice for a brand-new launch."

Peter Capaldi (the Doctor) with director Rachel Talalay on the set of *Heaven Sent* (2017).

Ben Whishaw as Adam Kay in *This is Going to Hurt* (2022).

Executive producer Phil Collinson adds: "Just as our search for directors began, the BBC transmitted *This is Going to Hurt*. We saw Tom Kingsley's work and hunted him down immediately. And we were right – he relished the greatest technical challenges we've ever faced."

"For the third Special, Chanya Button delighted us in the interview by being such a fan of the old Doctor and Donna days," Phil continues. "And her work on [episodes of the 2019 series] *World on Fire* was amazing. She shot Dunkirk on a BBC budget!"

Beyond the Specials, the new series is due to begin shooting in December. "We wanted young, bold, exciting talent to lead the way for Block One, and that's Dylan [Holmes Williams]," says Phil. "His work is already amazing, and he's going to lead us into the future with an amazing shoot ahead. One block in, and we're raising the bar already."

Chanya Button

Special Three

As well as *World on Fire*, Chanya has directed episodes of the Starz historical drama *The Spanish Princess* and Acorn TV's *The Whitstable Pearl*. "Have a short nap and a granola bar before watching Special Three," Chanya tells **DWM**. "A lot is going to happen, very fast."

What's the first *Doctor Who* you remember watching?
The first episode I remember is *New Earth* [2006]. It balances silliness and cynicism about the human race in a way only *Doctor Who* can. It stares humanity's vanity in the face through Cassandra (literally!), but is driven by warmth and optimism. I remain genuinely terrified by the concept of artificially grown humans being infected with every disease just to protect a privileged few.

Infected patients in *New Earth* (2006).

Who is your favourite 'classic' *Doctor Who* companion?
It's not 'classic era', but as a teenager I vividly remember watching Rose lean into an unconscious Doctor in *The Christmas Invasion* [2005], asking him to wake up as a maniacal Christmas tree was spinning towards them. As he jolted out of a regenerative sleep, I thought, "Ah yes, that's love." And as an adult, I'd agree.

What are you most looking forward to? (No spoilers.)
I can't wait to share what we've created with the Specials; the unbridled scale and ambition of what we brought to life. I came to the show through David's Tenth Doctor, with his lightning-speed command of language, his humour, and his terrifying authority. I cannot wait to see what Ncuti brings. He has so much joy in him, and I think that's what sits at the heart of why I love the show.

Dylan Holmes Williams

Block One of the next series

After directing a number of acclaimed short films, Dylan directed two episodes of M Night Shyamalan's series *Servant*, now streaming on Apple TV+. Earlier this year he returned to direct two episodes of the show's fourth season.

"It's such an honour to enter this universe," says Dylan. "I am loving every minute of working as a director alongside such a talented and lovely group of people. There's a fantastic family vibe to the team who make the show, and I've been made to feel so welcome. I can't wait for audiences to see what we're cooking up..."

What's the first *Doctor Who* you remember watching?
The End of the World – funny and terrifying and full of heart! →

Yasmin Bannerman as Forest of Cheem envoy Jabe in *The End of the World*.

Elisabeth Sladen made her debut appearance as Sarah Jane Smith in *The Time Warrior* (1973-74).

Who is your favourite 'classic' *Doctor Who* companion?
Sarah Jane Smith.

What are you most looking forward to? (No spoilers.)
Working with Ncuti Gatwa!

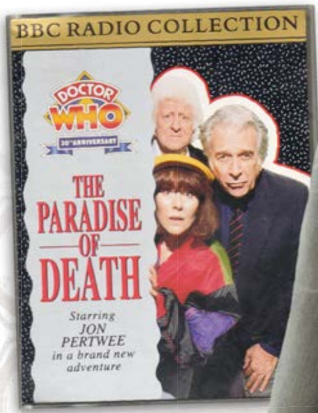
Tom Kingsley

Special Two

Tom Kingsley is a BAFTA-winning film and TV director, best known for making the first two series of the BBC sitcom *Ghosts* and the Channel 4 sitcom *Stath Lets Flats*. He directed the second half of the BBC's *This is Going to Hurt*, starring Ben Whishaw.

Tom tells **DWM**: "I'd been trying to work on *Doctor Who* for the last few years and they'd always said no – so I'm amazingly lucky that I finally got the job!"

What's the first *Doctor Who* you remember watching?
It was actually a case of *listening* – when I was eight we had a cassette tape of *The Paradise of Death* [1993] in the car.



The Paradise of Death was released on audio cassette in 1993.

Louise Jameson (as Leela) and Tom Baker (as the Doctor) pose with K9 in a publicity shot for Season 15 (1977-78).

Who is your favourite 'classic' *Doctor Who* companion?
K9.

What are you most looking forward to? (No spoilers.)
The bit with the hands.

Rachel Talalay

Special One

Rachel was born in Chicago and her eclectic directing career has now entered its fourth decade. Early landmarks include the feature films *Freddy's Dead: The Final Nightmare* and *Tank Girl*. She subsequently directed episodes of such acclaimed series as *Band of Gold*, *Ally McBeal* and *Sherlock*. Rachel is best known to *Doctor Who* fans for having directed some of the most acclaimed Peter Capaldi episodes, including *Heaven Sent* (2015), *World Enough and Time/The Doctor Falls* and *Twice Upon a Time* (all 2017).

What's the first *Doctor Who* you remember watching?
We had limited TV access in the US in the 1960s, so I don't remember watching it until we lived in the UK from 1973-75. I was mesmerised/terrified by *The Green Death*, starring Jon Pertwee as the Doctor, and moved on to love/fear all things Tom Baker.

Jon Pertwee as the Doctor in *The Green Death*.

Who is your favourite 'classic' *Doctor Who* companion?
I refuse to choose favourites. Next thing, people will be ranking Doctors... and episodes... and, kill me, directors. But I do have an extra soft spot for Polly [Anneke Wills].

What are you most looking forward to? (No spoilers.)
A number of things: Showing off my whole episode, but especially showboating the new TARDIS. Getting to know Ncuti's Doctor. Everything that is being written now, that I know nothing about – will there be companions? Who? What? (Can I be one?) Being a spectator to the delights of the new series. **DWM**

Catherine Tate returns as Donna Noble in 2023.

Letter from the Showrunner

Production Notes has regenerated! **RUSSELL T DAVIES**, *Doctor Who*'s returning boss, writes exclusively for **DWM**...

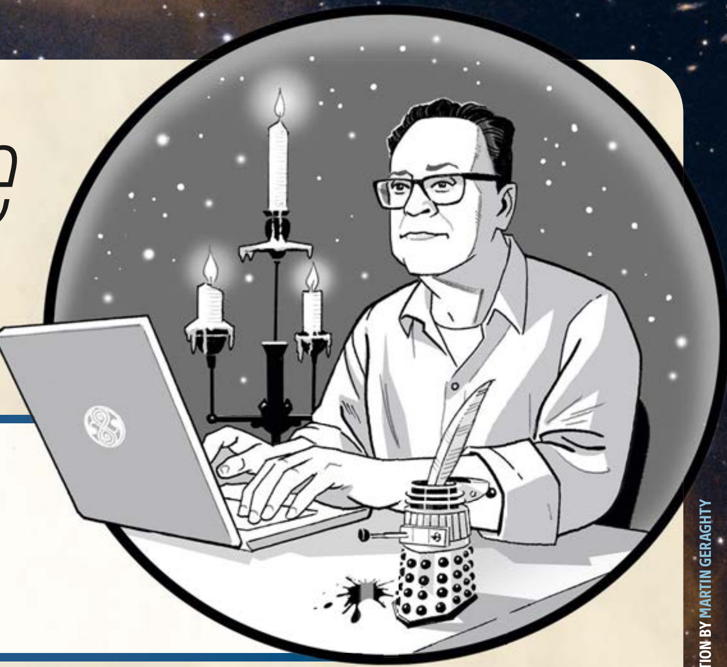
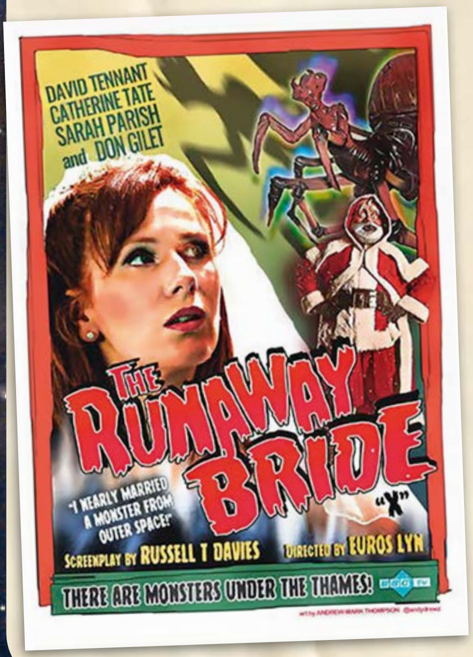


ILLUSTRATION BY MARTIN GERAGHTY

What? What?!

WHAT?!?

Hello, faithful reader. Here I am, settle down, quiet at the back, and let me tell you exactly how **DWM** itself created this new era of *Doctor Who*. Because it's nice to look back now, and wonder how it all began (again), as I sit here with ten scripts in front of me (four Specials and six episodes of the New Series, so far, with Episode Seven blinking away on the screen, first line: INT. COFFEE BAR, USA – DAY, 1947, and to continue an old tradition, I can tell you that Special One contains these three words: westerly, pelican, dreams). But it's funny how, only a year into pre-production, the principal players have all already got slightly different memories of how this happened. I've learnt, over the years, that when the Official History of *Doctor Who* says that in 1973 Barry Letts said X, Y and Z, it was probably no such thing. That event was just chiselled into anecdote 25 years later. Reader, is anything ever true?



DAVID TENNANT
CATHERINE TATE
SARAH PARISH
and DON GILET
THE RUNAWAY BRIDE
"X"
"I NEARLY MARRIED A MONSTER FROM OUTER SPACE"
SCREENPLAY BY RUSSELL T DAVIES
DIRECTED BY EUROS LYN
THERE ARE MONSTERS UNDER THE THAMES!

TWEETALONG IMAGE BY ANDREW-MARK THOMPSON

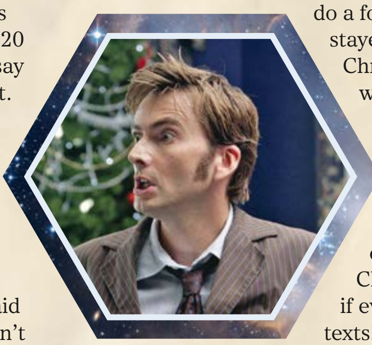
Three paragraphs in and already I'm existential. The new era begins!

During the lockdown, Emily Cook from **DWM** organised Tweetalongs – the cast and crew of selected episodes tweeting simultaneously with fans worldwide. Enormous fun! David Tennant, Catherine Tate and I gathered online to watch *The Runaway Bride*. And afterwards – I just looked at my phone, it was 20.01 on 18 December 2020 – Catherine texted me to say how much she'd enjoyed it.

I texted back: "God, let's get David to do some more Doctor and Donna, I loved it so much!"

D'you know, true fact, until I looked those texts up, I thought Catherine said it first. But it was me! I don't think I really meant it, though. Honestly: no secret plan at work. But then Catherine replied, "Let's do it! The Doctor and Donna – The Lost Adventures."

> *I texted back: "God, let's get David to do some more Doctor and Donna, I loved it so much!"*



But I thought that was that. We wouldn't really go back, would we? And there was no space, surely? Jodie was being magnificent on screen, my old mate Chris Chibnall was in fine form. But then! Catherine texted on 23 December, "David said he'd do it again in a heartbeat. Who do we need to speak to? Come on, let's get the old band back together!"

Oh. Really? Wow. Merry Christmas. So I double-checked with David, he said yes, and then... Well, I simply had to be professional. As a former producer of *Doctor Who*, I had a job to do; if David and Catherine had expressed a wish to return, it was literally my job to let the BBC know. It wasn't my choice any more. It was my duty.

And I knew the 60th was coming up, three years ahead. I kind of knew, vaguely, that Chris was only doing three years as showrunner (although I remember Steven Moffat saying about TV, "Never do a fourth season" and he stayed for 500 years).

Chris and I are old mates, we're usually texting each other during *Ant & Dec's Saturday Night Takeaway* because we love it so much. Precisely because of that, I'd rarely ask Chris about *Doctor Who*, if ever. He gets enough work texts! And friendship is much more important.

So I just thought, well I'll throw it out there, and since Chris is doing the busiest job in TV, I won't add to his workload, I'll email Piers Wenger, the Director of Drama. Simply reporting in to ask: I have no idea about your future plans, but might this fit in somewhere? A Special? The anniversary? An extra? A one-off, maybe? What d'you think?

An answer came back. Just saying, oh that's interesting, thank you, let me get back to you.

And then months passed. Months! But that's normal for TV. Plus, everyone was busy learning how to make shows in a lockdown. And I had stuff of my own – January 2021 turned into the most surprising thunderbolt of my career, with Channel 4's *It's a Sin*, so I was kind of busy. Good old *Doctor Who* felt very much in the past.

Until...

To be continued! In the issue after next, cos next month it's Christmas, ho ho ho! Cliffhanger! **DWM**

Galaxy Forum

Your views on the world of *Doctor Who*...

Send your letters, artwork and photos to:
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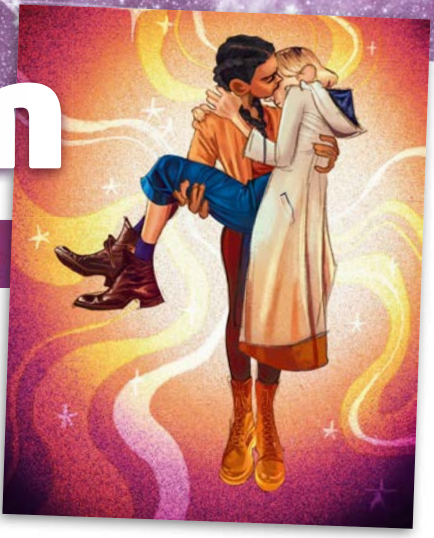
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets



A scene from *The Power of the Doctor*, by Jenny O'Grady.

The Thirteenth Doctor and Yaz have had their final adventure. But what did you think of their farewell episode, *The Power of the Doctor*?

END OF AN ERA

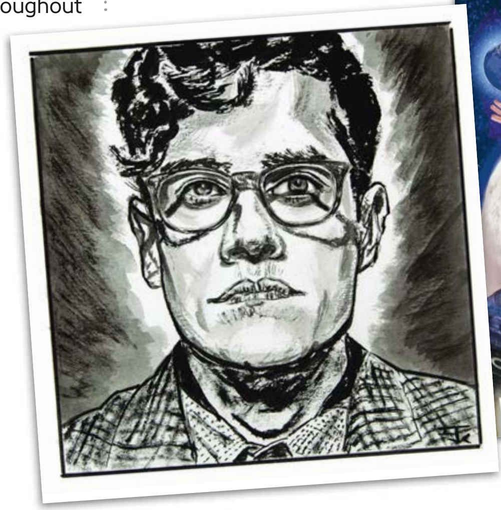
PAUL SMITH BIRMINGHAM
Wow! What an episode and a brilliant send-off to Jodie, as well as a celebration of 100 years of the BBC. I laughed, screamed and cried throughout the whole story. We had everything from huge set-pieces to quieter, character-driven moments. I loved all the cameos throughout the episode, including 'classic' Doctors and companions.

The scenes between Ace, Tegan and their respective Doctors were so well done, and beautifully written and acted by all involved. Jodie's last words – "Tag, you're it" – were a perfect final line for this childlike Doctor, and her parting moments with Yaz were so touching.

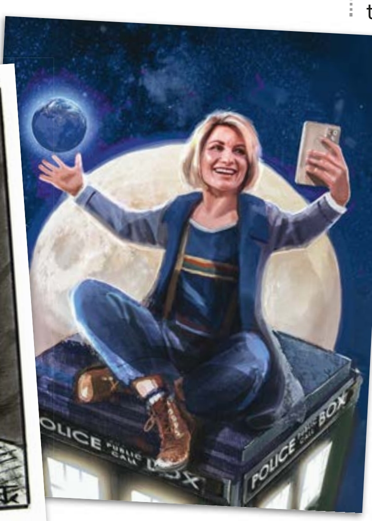
Also, phenomenal work from Sacha Dhawan, who did a fantastic job both as the Master and the Doctor. Lots of 'Easter eggs' in that costume he was wearing! I'm still not sure that I have spotted them all. And the final few moments with David Tennant have got me excited for what is coming next.

MEREDITH BURDETT EMAIL
What a treat that was. A fantastic way to spend 90 marvellous minutes. From the pulse-pounding opening to the Master's mad scheme, the belter of an action scene with Ashad smashing his way through UNIT and those beautiful other Doctors back again! Was it perfect? Absolutely not, but no regeneration story ever is.

Having rewatched the 'Guardians of the Edge' scene 349 times now, Paul McGann's appearance remains magical each time. The heart-warming return of Ian Chesterton and Melanie Bush was almost too much to bear, and we can all hopefully agree that the empty seat at the meeting for former companions was for Sarah Jane Smith. What an awfully big adventure.



The Master, by Iain Clark.



The Thirteenth Doctor, by Damien Street.

RENA FEHLNE EMAIL
There's something that the Thirteenth Doctor says in *Arachnids in the UK* [2018] that has stuck with me throughout her tenure.

"But I haven't," she responds when Yaz's mum insists she's got time to hear the story of how her and her daughter met. "Not right now," the Time Lord resolutely concludes. And whether by accident or design, we catch a glimpse of what would be this incarnation's greatest adversary: time.

Going into *The Power of the Doctor* then, I knew it would hurt. Just not quite this much. To see my beloved TARDIS duo overcome the combined forces of Daleks, Cybermen and the Master, only to encounter an enemy no amount of cleverness or brilliance can outwit (and oh, how magnificent Yasmin Khan was on both these fronts), absolutely broke my heart.

But if the sheer intensity of my pain was unexpected, then so too was the joy. For

STAR LETTER

SPENCER CARTER
SOUTH OCKENDON
So, I've just finished watching *The Power of the Doctor*. And I'm really, really lost for words.

I'll be honest, I'm someone who has taken a back seat when it comes to the *Doctor Who* world over the past few years. I'm now 53, and I've been thinking, "Is it time to grow up and just be grateful for the memories?"

But then tonight's episode happened, and the way the story was intertwined with such affectionate nods to the past – while giving them credible and essential parts of the story – has absolutely floored me. I cried on more than one occasion, and to see 'my' era observed so well (Tegan/the Fifth Doctor), alongside such amazing performances from Sophie/Sylvester/all of them, it's just made me fall in love all over again. Silly? Yes, I may well be, but in this constant flood of negativity we get bombarded with in our everyday lives, this made me 'feel' again. And for that I'm grateful.

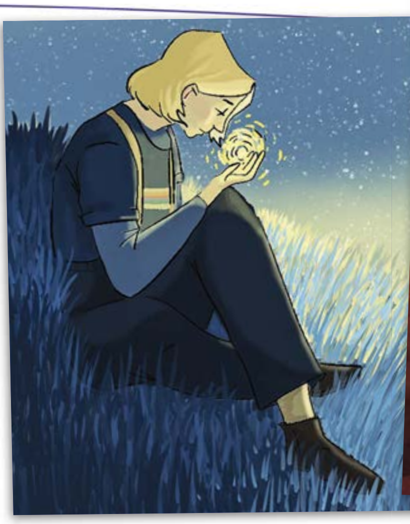
Jodie's regeneration was handled beautifully and, from being quite nonchalant about her era, I'm now thinking 'what could have been'.

Thank you, Doctor. Thank you.

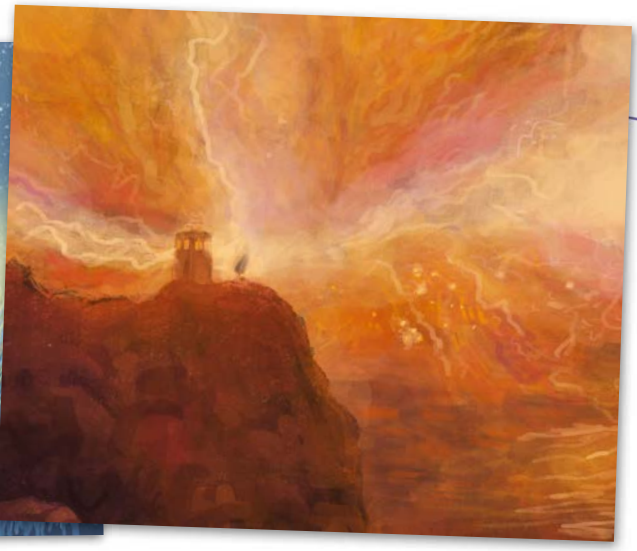
The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) in *The Power of the Doctor* (2022).

Spencer's letter wins him a CD copy of the new full-cast audio drama box set *The Ninth Doctor Adventures: Hidden Depths*. It's out this month from *bigfinish.com* price £24.99 (CD plus digital) and £19.99 (digital only).

CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
HIDDEN DEPTHS



The Thirteenth Doctor, by Aimee Fox.



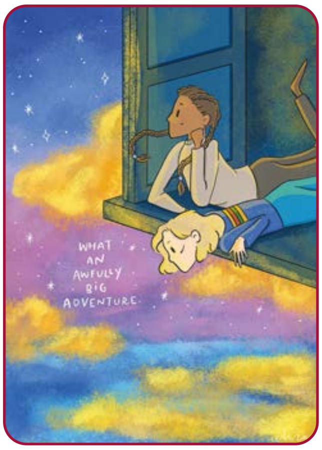
One Last Sunrise by Ffion Elin.

how fitting, how deserving, that this iteration of *Doctor Who*, the one that remained a near-constant amid a period of immense uncertainty and a beacon of hope during the darkest of days, was able to a draw to a close awash with the light of a rising sun.

Although the sadness will remain for a long while yet (the Doctor's grief-stricken "That's not right. I need more time. I want more time!" is unlikely to ever stray far from my mind), I take comfort in the fact that *all* of Thirteen's fam made it back home safe. I'm also reminded that there is still so much left to see – both in this era and the next. The universe is, and always will be, calling.

ELIZA TEM SINGAPORE
The Power of the Doctor was the perfect farewell episode for the Thirteenth Doctor, and the appearances of the 'classic' Doctors and companions genuinely made me teary-eyed.

When it came down to it, Thirteen's regeneration was one completely befitting of a Doctor born filled to the brim with hope and excitement; she arrived with a grin and left with one, and although I would have loved more time with her, that's the best ending I could have ever wanted.


WHAT AN AWFULLY BIG ADVENTURE

What an awfully big adventure by Eliza Tem.

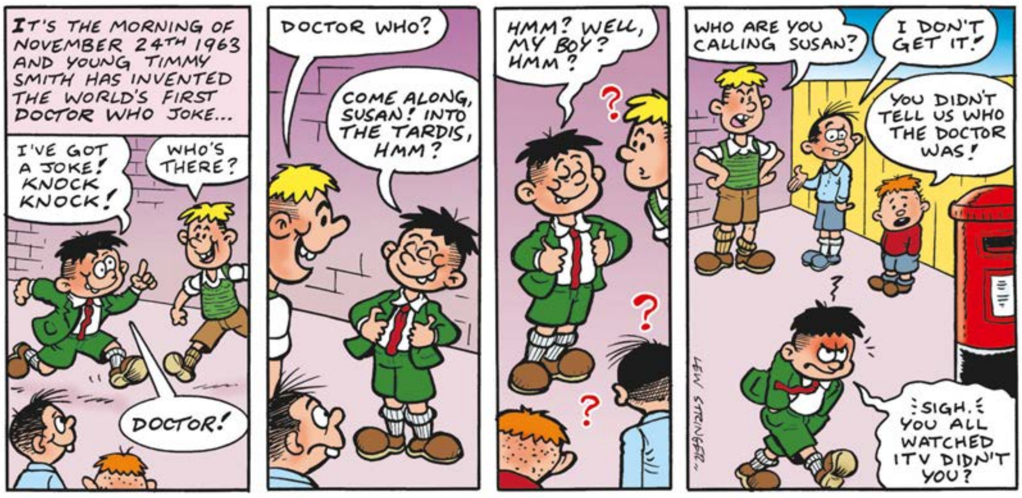
CONNOR GODDARD
PERTH, AUSTRALIA
What an end to a phenomenal era. Jodie and Mandip absolutely stole the show, and were supported by such a strong cast. The final scenes with the Doctor and Yaz made me shed a few tears – a heartfelt and poignant conclusion to their story. Thank you, Jodie, for giving us such a positive and inspirational portrayal of the Doctor – you will be missed.

REBECCA SIMMONS EMAIL
Such a beautiful episode. Jodie's Doctor will always be one of my favourites as this was the era when I started to watch the show, which led to a complete love of *Doctor Who* and a marathon of watching all the other episodes.

I felt her Doctor's ending was perfect – even more so when she regenerated back into David Tennant! It was such a wonderful surprise and I immediately jumped up and cheered. David Tennant's third series [2008] is my all-time favourite. I can't wait to see the Doctor and Donna together again.

EVIE RUSSELL EMAIL
I started watching *Doctor Who* in 2018 when *The Woman Who Fell to Earth* first aired and I cannot put into words →

The Daft Dimension BY LEW STRINGER


IT'S THE MORNING OF NOVEMBER 24TH 1963 AND YOUNG TIMMY SMITH HAS INVENTED THE WORLD'S FIRST DOCTOR WHO JOKE...
I'VE GOT A JOKE! KNOCK KNOCK!
WHO'S THERE?
DOCTOR!
DOCTOR WHO?
COME ALONG, SUSAN! INTO THE TARDIS, HMM?
HMM? WELL, MY BOY? HMM?
? ? ?
LEW STRINGER
WHO ARE YOU CALLING SUSAN?
I DON'T GET IT!
YOU DIDN'T TELL US WHO THE DOCTOR WAS!
SIGH. YOU ALL WATCHED ITV DIDN'T YOU?

WHO TUBE

This issue's selection of *Who*-related videos...

Jodie Whittaker shares her personal top 13 moments from her time as the Thirteenth Doctor.
Go to: *tinyurl.com/13from13*

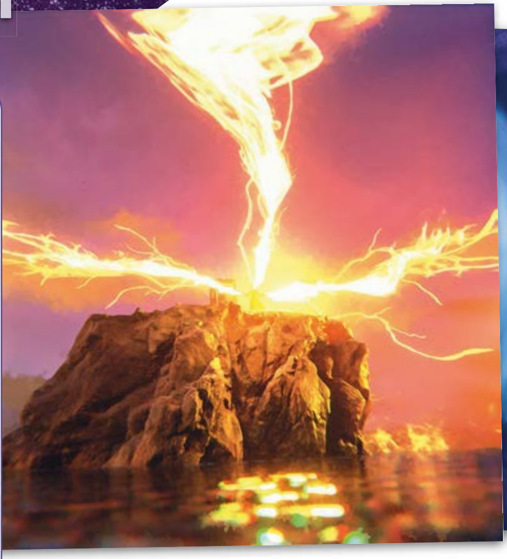
The cast and crew of *The Power of the Doctor* reveal how the epic regeneration episode was made.
Go to: *tinyurl.com/PowerBTS*

A beginner's guide to the universe of *Doctor Who* from the Fifteenth Doctor himself, Ncuti Gatwa.
Go to: *tinyurl.com/NcutiWhoIntro*

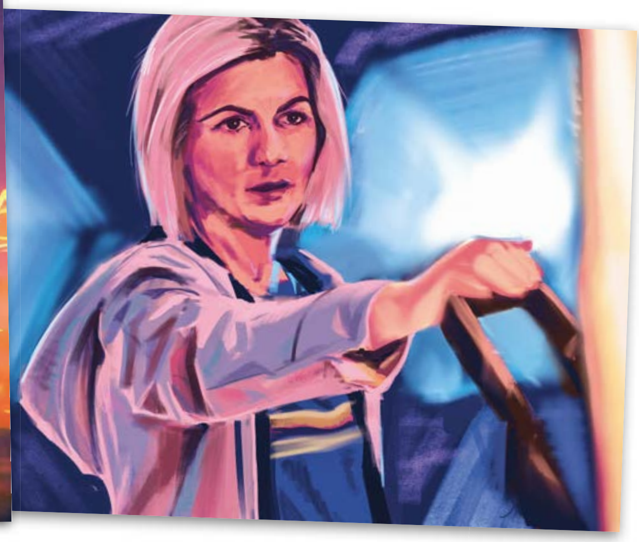
Live on US TV, Kelly Ripa and Ryan Seacrest talk to Ncuti about becoming the Fifteenth Doctor.
Go to: *tinyurl.com/NcutiKellyRyan*

BBC
DOCTOR WHO

The diamond logo is back for the 60th anniversary! Watch the new version of this old favourite in action.
Go to: *tinyurl.com/WhoLogo60th*



The Thirteenth Doctor's regeneration, by Jamie Higgins.



The Thirteenth Doctor, by Ailbhe Murphy.

ON TWITTER...

@dunc_p I formally apologise. I have for years said there is no way to bring back actors older than McGann without it looking laughable. Chibnall and the others involved in this lovely story have proven me wrong. Turns out there was a way, and it was joyous.

@LB130 *The Power of the Doctor* included one of the best moments in *Doctor Who* history: the Professor and Ace together again.

@avalard Can we take a moment to acknowledge the significance of William Russell being the oldest companion ever to appear in *Doctor Who* at 97!

@pipmadeley For me, the most exciting thing about the diamond logo coming back is that it will be reinstated to the top left-hand corner of **DWM** where it belongs.

@Dalek_Jon Being a child of the 80s this logo gives me early VHS (the initial omnibus releases in particular) and early 90s **Doctor Who Magazine** vibes. I'm cool with an update of an old logo, loved the TV movie one also.

→ how much the Thirteenth Doctor has meant to me. She was a constant reminder that everything was going to be fine. She has helped me accept myself as who I am. Especially, her relationship with Yaz has been so special to me. She's introduced me to this incredible show that has always given me a source of comfort; she's the reason I met some of my best friends in the world. Just like she said in *The Power of the Doctor*, "Goodbyes only hurt because what came before was so special, and it's been *so* special... Nobody else got to live our days, nobody." And she is so right.

I will never forget the feeling eight-year-old me had after I watched her first episode, and now 12-year-old me is crying her eyes out after watching her last. No matter where the show goes from here, Jodie will forever be my Doctor and will always have a special place in my heart.

The series' new logo was revealed several days after *The Power of the Doctor* was broadcast...

LOOKS FAMILIAR

ELLIOT THORPE EMAIL

Well! There's a surprise! After the trip down memory lane for Jodie's send-off, we were quickly presented with the expected rebranding for the show. But what a rebrand! I've forever loved the diamond logo – it was always, for me, a comforting 'badge', symbolising fun, adventure, thrills and scares with everyone's favourite time traveller. Seeing it on TV in the 1970s was the doorway to a whole new experience every week – and I'm glad to say it still gives me that sense, no matter how many times I've seen the episodes it's featured on. In fact, that logo alone, for me, truly sums up in its own way everything great and joyous about *Doctor Who*. I cannot thank Russell T Davies and his team enough for (a) bringing back David Tennant, (b) giving us Ncuti Gatwa and (c) reinstalling this logo to pride of place. The Doctor's future really *is* in safe hands.

SCOTT GERRARD EMAIL

A familiar logo debuting with a familiar regeneration? An absolutely perfect combination, not to mention the fact that it's a diamond for the diamond anniversary. What a brilliant start to this new era!

FELIPE RIBEIRO (17) BRAZIL

The new logo is classic and modern at the same time. I was afraid about the rebranding because I really love the logo from Jodie's era, but now I'm quite happy that the diamond logo is going to replace it!

The adventures of the Fourteenth Doctor begin exclusively in this issue of **DWM** – turn to page 27 to find out what happens next. And talking of **DWM** ...

BREAKFAST TIME

BOW TIE ANIMATION EMAIL

When it comes to arts and crafts, I'm hardly a skilled pair of hands. So I'm very grateful to my younger brother, Oliver, for being such a genius and putting together the splendid early 1960s TARDIS control room diorama by Gavin Rymill, which came with **DWM** 583. Now, Doctor Who and Ian can have a hearty breakfast from the food machine!

Ian and the Doctor meet by the food machine. Photo by Bow Tie Animation.

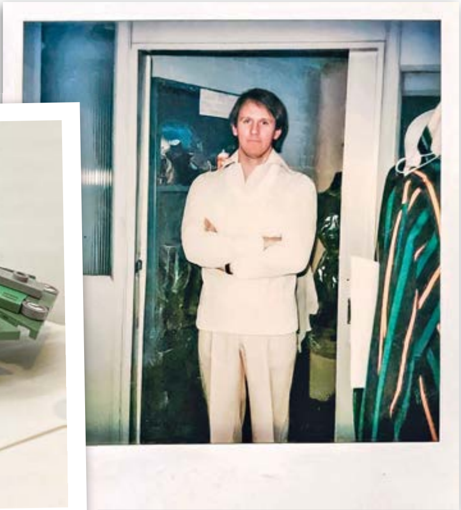
ALL WHITE?

PATRICK WHITE EMAIL

Reading the excellent archive interview with costume designer Colin Lavers in **DWM** 582 reminded me that I have a Polaroid that a work colleague gave to me, knowing my interest in *Doctor Who*. It shows Peter Davison at a test costume fitting for the Fifth Doctor [in 1981].

Great photo, Patrick – thanks for sharing! Anyone know of any more interesting pics like this? If so, please send them in! **DWM**

Some of Gaz Crawford's LEGO Doctors and consoles.



Peter Davison tries out a costume for the Doctor in 1981. Photo courtesy of Patrick White.

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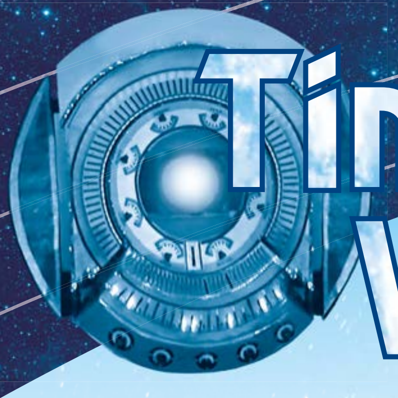


Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…

AWARDS

Owen Teale receives his Welsh BAFTA from Ncuti Gatwa.

On 9 October, **Ncuti Gatwa** presented the Welsh BAFTA for Best Actor to **Owen Teale**, for his work on *Dream Horse*. **Emilia Jones** won in the Actress category for her performance as Ruby Rossi in *CODA*.

Nicola Bryant won the Best Supporting Actress award at the British Horror Film Festival on 15 October, for her work on the BFI short film *The Wilds*.

Heartstopper won the Television gong at the Attitude Awards on 12 October. **Yasmin Finney** was among the cast members collecting the prize.

Lenny Henry was the recipient of this year's Special Recognition Award at the NTAs on 13 October.

TELEVISION

Jodie Whittaker recites lines from *Transmission Report*.

Peter Capaldi and Steven Moffat at the premiere of *The Devil's Hour*.

Jodie Whittaker was one of the celebrity readers of Poet Laureate Simon Armitage's work *Transmission Report*, which was commissioned to mark 100 years of the BBC. The piece premiered on *The One Show* on 24 October – see *tinyurl.com/BBC100poem*

Christopher Eccleston is to play regional police chief Ted Corsaro in the fourth series of HBO's *True Detective: Night Country*. The series is expected in early 2023.

Bradley Walsh can currently be seen as Pop Larkin in the second series of ITV's *The Larkins.* Among the returning cast are **Peter Davison**, **Robert Bathurst** and **Tony Gardner**.

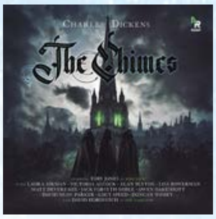
Interview with the Vampire, starring **Jacob Anderson**, has been commissioned for a second series by AMC, premiering in October in the US. A UK release date has yet to be announced.

On 25 October Prime Video hosted the global premiere of *The Devil's Hour* at the Curzon Bloomsbury in London, ahead of its streaming launch on the 28th. Attending cast and creators included **Peter Capaldi**, **Jessica Raine**, **Nikesh Patel**, **Phil Dunster**, writer Tom Moran and executive producers **Sue Vertue** and **Steven Moffat**.

Jacob Anderson as Louis de Pointe in *Interview with the Vampire.*

The fourth series of HBO's *Doom Patrol* begins on 8 December. **Joivan Wade** and **Michelle Gomez** are among the cast. The series is available via HBO Max.

James Corden leads the cast of Amazon's new whodunnit *Mammals*. The series begins on 11 November. **Colin Morgan**, **Naoko Mori**, **Samuel Anderson**, **Jacqueline King** and **Daisy Ashford** are in the cast.



AUDIO

David Tennant, **Noma Dumezweni**, **Miriam Margolyes**, **Derek Jacobi** and **Adjoa Andoh** are among those talking about their work in the *Acting for Others Presents…* podcast. Introduced by **Samantha Bond**, the series began in October. All episodes are available online.

Toby Jones leads the cast of *The Chimes,* a 'lost' sequel to *A Christmas Carol*. Released on 5 December, it's directed by **Lisa Bowerman** and produced by Jonathan Morris. The cast includes **Victoria Alcock** and **Laura Aikman**.

THEATRE

Bonnie Langford, **Jessica Hynes** and **Tamzin Outhwaite** will be celebrating the life and work of Judy Garland in *Judy – No Place Like Home*, a charity event at London's Lyric Theatre on 28 November.

David Harewood reprises the role of William F Buckley Jr in *Best of Enemies*, which opens at the London's Noël Coward Theatre on 14 November.

MISCELLANEOUS

Billie Piper has collaborated with Scamp & Dude to design an item of loungewear for their latest charity collection, 'We've Got Your Back'. Profits from the sales of Piper's outfit go to her chosen charity, Refuge.

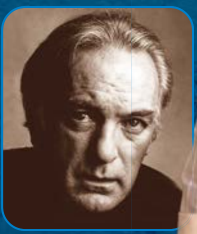
ALEX MOORE

OBITUARIES

Marcello Magni, who played Barney Collins in *The Eleventh Hour*, died on 18 September, aged 63. He was the renowned co-founder of theatre company Complicité.

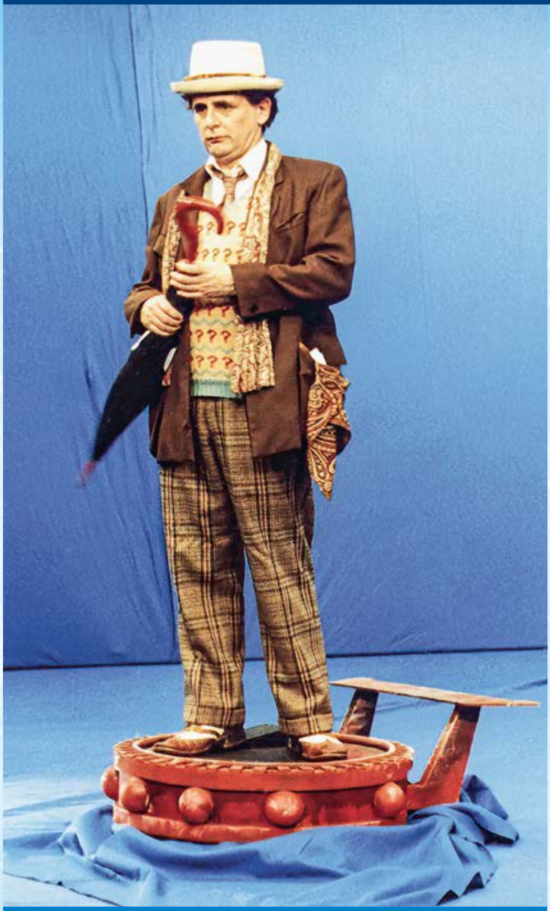
Roger Nott died on 13 October, aged 79. As Roger Knott, he played an uncredited UNIT soldier in *The Green Death*; he later had a credited speaking role as a prisoner in *The Twin Dilemma* and was the Older Man in *Attack of the Graske*.

Marcello Magni



Roger Nott

THIS MONTH IN... 1990



WEDNESDAY 21 NOVEMBER

There were worlds out there where the sky was burning and the sea was asleep. Somewhere there was danger, somewhere there was injustice, and somewhere else the tea was getting cold. The Doctor and Ace had work to do...

So ran the Seventh Doctor's mission-statement speech at the end of *Survival*, broadcast between *Wogan* and *Bergerac* on Wednesday 6 December 1989. Viewers tuning into BBC1 at 7.35pm on the first Wednesday of the following September encountered another doctor entirely. Terry and Jim had retained their slots, but the BBC had chosen to give *Doctor Who*'s place to the 16-year-old medical practitioner *Doogie Howser, M.D.* – introducing British viewers to the boy genius played by Neil Patrick Harris that very night. *What had happened to the Doctor and Ace?!*

To find out, one had to turn to BBC2 at 10.15am 11 Wednesdays later – just in time for the programme's 27th anniversary. The Doctor and Ace were back... albeit this time sandwiched between *You and Me* and *Around Scotland*. Their new adventure began with a theme that sounded a bit like the electronic throb of Donna Summer's *I Feel Love* – not Delia Derbyshire's arrangement of Ron Grainer, but not a bad substitution. Cue the title, spelled out over a night-time shot of the neon hoardings at Piccadilly Circus:

Search Out Science.

Not *Doctor Who*.

But never mind, here he was – the Seventh Doctor, suspended in space, wobbling about on a rocket-boosted dais. "You've been selected for *The Ultimate Challenge*," he declared. "The biggest game show in the universe!" Whoever 'you' were, you'd be playing alongside a winking Ace, some bloke called Cedric – the most intelligent inhabitant of the planet Quirk, apparently, despite the fact that he dared to wear a silver shell suit in public – and finally: K9 (clearly voiced by John Leeson).

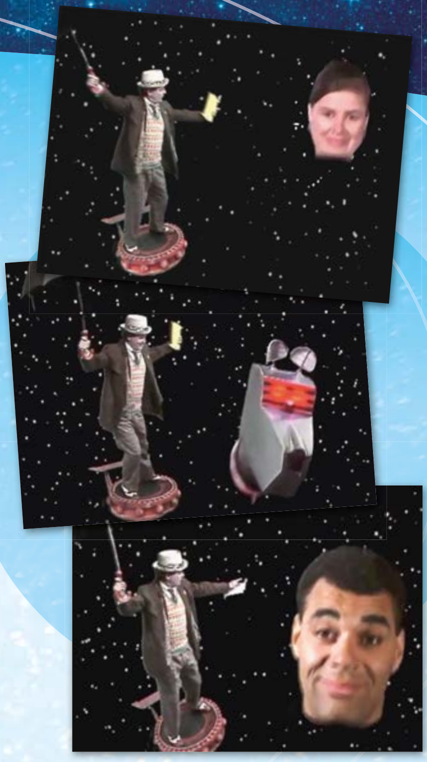
But who were the unseen people clapping and whooping in the background? Whose was the voice that introduced the hosting Doctor? Well, wasn't it obvious? Clearly, this new adventure marked the return of the entertainment-hungry Gods of Ragnarok, last seen in *The Greatest Show in the Galaxy* (1988-89) – and the Doctor was merely distracting them with questions like "What shape is the Earth?" and "What makes day and night?" Although quite how that fitted with the increasingly bizarre vignettes punctuating the questions was anyone's guess: K9 delivering hints to Cedric from the TARDIS, seen hovering above the North Star pub on Ealing Broadway; Ace rollerblading in a park; Ace upside-down, in a dinghy, in a pond; Ace sitting in the dish of the actual radio telescope at the actual Jodrell Bank (one better than the studio version seen in 1981's *Logopolis*, let's be frank); K9 following a trail of different coloured Smarties, each representing the life cycle of a star, through the city of London, to the bleeps and bleep-bleeps of the *K9 and Company* theme...

It was *almost* like this wasn't *Doctor Who* at all. Like this was *actually* a special edition of a schools programme designed to bring nine to 11-year-olds up to speed with the science requirements of the new national curriculum...

But even if it was – wasn't the programme going back to its roots, back to the semi-educational remit that its original makers had hoped it might fulfil, before the likes of the Daleks and the Voord and the Zarbi took it over? Wouldn't Sydney Newman, one if its founding executives, have approved?

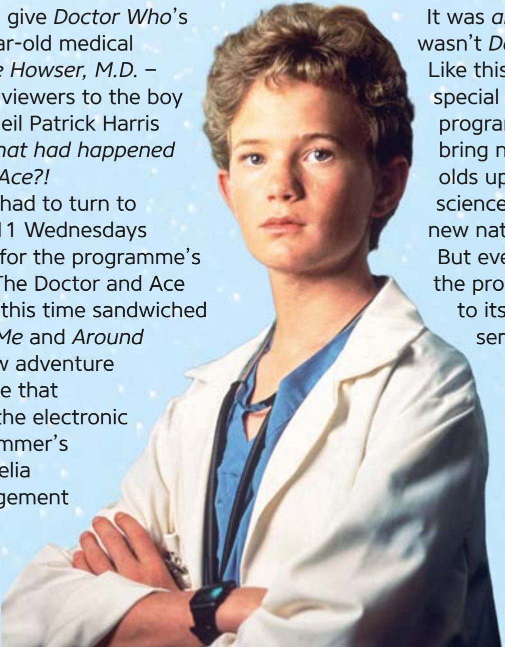
Alas, this *Search Out Science* proved to be a one-off – but an ongoing series of *Doctor Who*-themed editions might, in retrospect, have been quite a thing: the televisual version of the *Doctor Who Discovers*... books published in the 1970s. And who knows? It might just have ended up revealing the reason why the Doctor and Ace had the catastrophic falling-out described in *The Power of the Doctor* (2022). "I'm sorry I judged you," he said. "I didn't understand the burden you carried." Because, as the host of the Challenge, he was *literally* judging her. She was *literally* being burdened with questions like, "What makes summers hot, and winters cold?"

It all fits. Doesn't it? **ALAN BARNES**



The Doctor introduces the viewer to their fellow contestants in *The Ultimate Challenge*: Ace (Sophie Aldred), K9 and Cedric (Stephen Johnson).

Sylvester McCoy (as the Doctor) prepares to record a scene against blue screen for *Search Out Science* (1990). Photo © Mike Tucker.



Neil Patrick Harris as *Doogie Howser M.D.*

ALSO THIS MONTH

Friday the 30th
Furious fans demanding assurances regarding *Doctor Who*'s future embarked on their 'Day of Action' – a mass phone-in to the main BBC switchboard promoted by fanzines including *DWB*. The *Daily Mirror* had reported that "Up to 25,000 campaigners will each make 20 phone calls" – but in the event, just 996 calls were logged.

Sylvester McCoy with the controversial fanzine *DWB*.

Production Diary

SCOTT HANDCOCK presents the first of his exclusive updates, direct from *Doctor Who*'s HQ…

Well, this is unexpected… It's Friday 2 September 2022, and I've just had a catch-up call with Russell T Davies. Usually it's about something script-related (I'm the new script editor on *Doctor Who*, hello!), but today I got a text that simply read: "I need a **DWM** chat with you at some point." Well, a chat, followed by an impromptu checking of Zoom settings before an important meeting with… actually, no, never mind. Important meetings can wait. What about **Doctor Who Magazine**?

Basically, we want to give readers as much exclusive content as we can in the coming months. "Will you keep a wider production diary?" Russell asks me, testing his Zoom. "Start today!"

So I have. This is me, starting today. Fingers crossed, these pages will give a sense of everything we're working on: auditions, tone meetings, shoot days, edits. Whatever we're able to share, you'll find exclusively in the pages of this hallowed magazine.

I was going to recap how we all ended up here – but if you were watching this on catch-up, you'd be hitting 'Skip intro' to get to the bits you hadn't seen yet. So let's travel back in time to…

Wednesday 31 August

Our first proper script meeting takes place in the London production office. No fiddly Zoom settings to double-check, but an actual in-the-flesh, round-a-table meeting for episode three of Ncuti Gatwa's first series. I can't say who it's with, but the script is electric and prompts use of the phrase 'hapax legomenon'.

Monday 5 September

James Page joins the team. He'll be working as brand manager at BBC Studios – dividing his time between their offices in London and our studios in Cardiff – and it's a job that's all-encompassing. Beyond what we're producing here in our studios, James will also be responsible for *Doctor Who*'s life off screen, ensuring that all the books, audios, comics, podcasts, exhibitions (and everything else) push to be bigger and bolder than ever.

Russell T Dav

DOCTOR WHO

Episode 1

by

Russell T Davies

Draft 3

17 October 2022

Above left: *Doctor Who* script editor Scott Handcock.
Above right: The boss! Showrunner Russell T Davies.

Tuesday 6 September

First cut viewing of the second 2023 Special at Wolf Studios, Wales. Our executives and producers gather in the edit suites to watch it. As they leave, their enthusiasm for it is infectious. Producer Vicki Delow tells me it could TX tomorrow ("well, except for the FX") and Russell's beyond thrilled ("Tom and Tim have done the best job!").

Thursday 8 September

DWM send across the first two scripts for their exclusive new Fourteenth Doctor comic strip, picking up from *The Power of the Doctor*'s cliffhanger regeneration. Skip ahead – it's brilliant!

Friday 9 September

The first draft of episode six arrives in my inbox.

Monday 12 September

A second draft of episode three is delivered, now ready for heads of department.

Thursday 15 September

Edits of the three 2023 *Doctor Who* Specials are sent to the BBC and Disney+ for notes.

Monday 19 September

The main production office returns from hiatus.

Wednesday 21 September

Series locations meeting. Iwan Roberts (locations manager) leads an initial meeting to talk through requirements for the upcoming episodes, including the division of location versus set builds.

Friday 23 September

Series special effects meeting with Danny Hargreaves and his Real SFX crew.

Saturday 24 September

Secret companion auditions take place in London – with Ncuti in attendance!

Monday 26 September

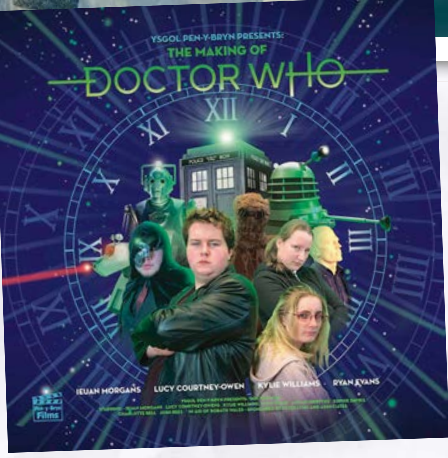
First day of pre-production on Block One. Although most of us never left the offices over the summer, this is the first time everyone formally returns to start work on the brand-new series – including our latest director, fresh to the *Doctor Who* universe!

I also end up doing some indescribable research. Russell has to FaceTime me because it's so difficult to communicate in writing. He raps out a rhythm on his desk – one you'd instantly recognise. "But what's it *called*?" he asks.

Answer: *"Shave and a haircut... two bits"*. (Google it.)

Thursday 29 September

Steffan Morris (production executive) visits Pen-y-Bryn, a special education school in Swansea, where the pupils use *Doctor Who* as the inspiration for their termly film projects. Steff couldn't enthuse more about the brilliant work that they and their teachers do, and it's a warm reminder of just how much this show impacts people in different ways.



And there we have it: four weeks in the *Doctor Who* office whizzing by – and it's not slowing down. With all the crew back and new scripts coming in, the production diary's just getting busier and busier... and we'll make sure **Doctor Who Magazine** is with us every step of the way. **DWM**

Top: Ncuti Gatwa as the Fifteenth Doctor.

Above: A *Doctor Who*-inspired project from the Pen-y-Bryn school in Swansea.

REACH UP FOR THE SUNRISE

POLICE PUBLIC CALL BOX
POL

How was *that* for a cliffhanger? **BENJAMIN COOK** was on set to witness *Doctor Who* history in the making. He talks to the Fourteenth Doctor **DAVID TENNANT**, showrunners **RUSSELL T DAVIES** and **CHRIS CHIBNALL**, directors **RACHEL TALALAY** and **JAMIE MAGNUS STONE**, and CG artist **BEN PICKLES**…

So where were we? Oh, that's right, Barcelona.

No? Sorry, wrong regeneration. It's just... doesn't the new Doctor remind you of someone?

In May 2022, in a Cardiff television studio, *Doctor Who* is regenerating. It's Friday the 13th, but **Doctor Who Magazine** has lucked out, because – guess what? – we're here too. The new Doctor, *Broadchurch* and *Good Omens* star David Tennant (why, who were you expecting?), is actual minutes away from taking on TV's most coveted role. Welcome to the world, the Fourteenth Doctor!

"Unashamedly the Fourteenth," confirms Russell T Davies, *Doctor Who*'s new showrunner. He's in Manchester today, at the readthrough for his *other* show, ITV miniseries *Nolly*, but we've promised to keep him updated. "REGENERATION DAY!" he's just texted us in all caps. He's gutted to miss it. "Gosh, it's history. I'm so glad you're there. What's happening??"

Right now? Okay. Well, somebody's rolled out an enormous green screen. Seriously, it's massive. It covers half the floor and stretches to the rafters of the cavernous soundstage at *Doctor Who*'s new home, Bad Wolf Studios. The TARDIS is here too. Four men with broad shoulders are pushing it in. A camera crane is circling like a giant, hungry bird. Jen, the third assistant director, is on her walkie-talkie.

And David Tennant is about to become the Fourteenth Doctor.

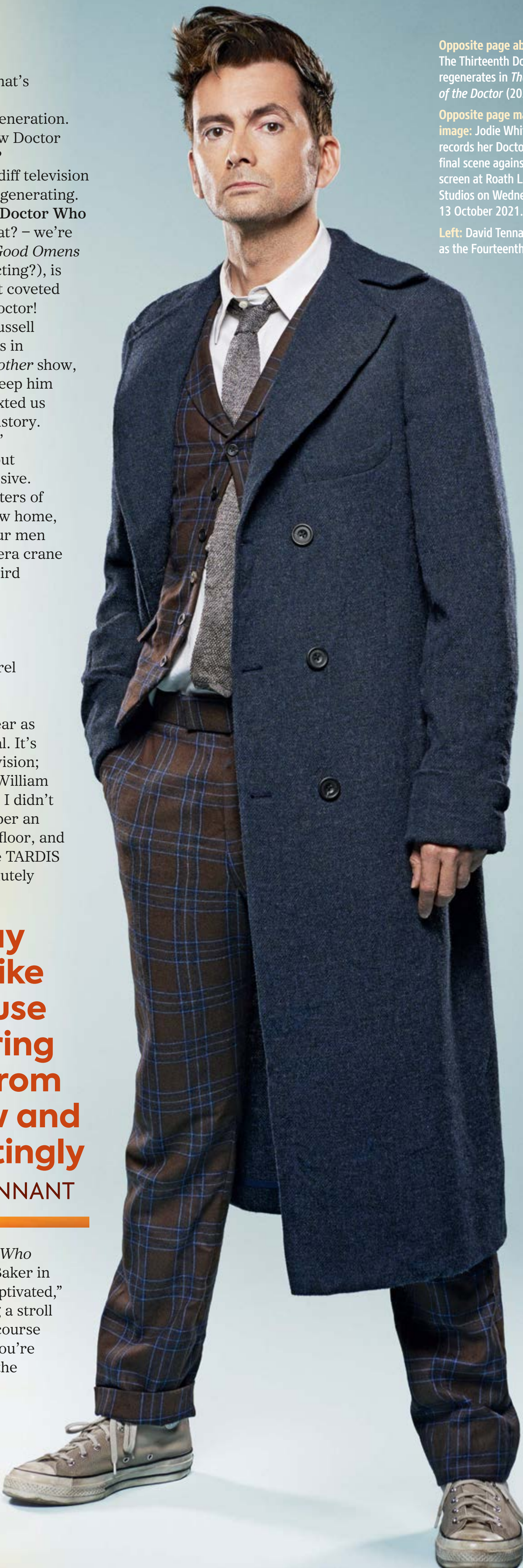
"I'm eating a Jaffa Cakes bar," Russell texts back. "And one of the *Nolly* cast was the squirrel in *Orphan 55*."

For Russell – born in 1963, the same year as *Doctor Who* – regeneration is personal. It's not only his very first memory of television; it's his first memory of life. "I can remember William Hartnell regenerating into Patrick Troughton. I didn't know what that was at the time; I just remember an old man in the TARDIS, and him falling to the floor, and the terror of the moment. The switches on the TARDIS console were moving on their own. That absolutely terrified me."

> **"Of course a day like today feels like a big deal, because you're remembering those moments from watching the show and how sort of spine-tingly they were."** DAVID TENNANT

David's earliest memory is also of a *Doctor Who* regeneration: Jon Pertwee turning into Tom Baker in 1974. "I was three years old and completely captivated," he tells **DWM**, as we get our steps in by taking a stroll around Cardiff's largest green screen. "So of course a day like today feels like a big deal, because you're remembering those moments from watching the show and how sort of spine-tingly they were."

Now 51, David is the third oldest actor to inherit *Doctor Who*'s lead role. He's four years younger than William Hartnell and Peter Capaldi when they debuted, one →



Opposite page above: The Thirteenth Doctor regenerates in *The Power of the Doctor* (2022).

Opposite page main image: Jodie Whittaker records her Doctor's final scene against green screen at Roath Lock Studios on Wednesday 13 October 2021.

Left: David Tennant as the Fourteenth Doctor.

Right inset: Ncuti Gatwa will play the Fifteenth Doctor.

Below left: Chris Chibnall, *Doctor Who*'s showrunner between 2017 and 2022.

Below right: The Thirteenth Doctor begins to regenerate.

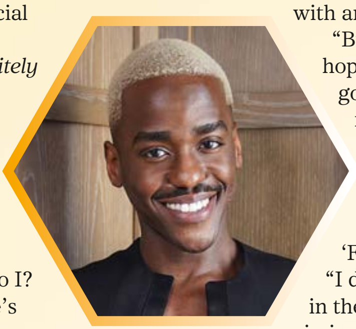
Opposite page above: The first part of the regeneration sequence was directed by Jamie Magnus Stone.

Opposite page below: Director Rachel Talalay.

→ year older than Jon Pertwee, and 16 years older than Tenth Doctor actor David Tennant, to whom Fourteenth Doctor actor David Tennant may be distantly related. (They look almost identical.)

Whew, who are we kidding? It's *him*! The one and only. David Tennant is back – 12 years, nine months and 22 days after he hung up his Converse and regenerated into Matt Smith. The world has changed a lot since New Year's Day 2010, but David looks the same. Maybe he's an actual time-traveller.

What's more, by the end of today he'll be the first actor in history to have played two different, official Doctors – Ten and Fourteen. That's almost greedy. "It *is* almost greedy. Ooh, it's *definitely* greedy," he says. "But it's exciting, right?" It's definitely exciting. More exciting than returning as the Tenth Doctor. "Oh, totally. Yes! This is the *future*."



Here's a thing. In those 'Favourite Doctor' polls that **DWM** hates to look at – because we love all Doctors equally – David's Tenth Doctor often comes top. ("Do I? Right," says David, modestly.) Now that he's both the Tenth *and* Fourteenth Doctors, does David worry that he might split the vote and let Peter Davison win?

A big meaty laugh. "What, split the vote with myself?" He hesitates. "I... well, I wasn't... what an intriguing question. Not a thought I'd had. Now, of course, it's all I'm thinking about. But I imagine those polls will be topped by Ncuti Gatwa any minute now, so I needn't worry. Ncuti's brilliant."

Okay, let's talk about Ncuti. He's the Doctor. But not yet. Not the Fourteenth. Which begs the question (in the Fifteenth's own trailer-ready words): what the *hell* is going on here?

"Maybe David's is a Mayfly Doctor, because we know the Fifteenth is on his way," hints Russell. "But how and why has this happened? There are huge revelations to come and brand-new stories about a Time Lord's life, coming next November."

When Russell ran *Doctor Who* for five years in the 2000s, he turned it into a huge critical and commercial success. He's returning with some big, bold, next-level plans, kicking off in November 2023 with three special episodes – hour-long spectaculars – starring David's Fourteenth Doctor, before Ncuti takes over as the Fifteenth, around the festive period.

But in May 2022, on Bad Wolf's largest, greenest soundstage, David can only speculate how the Fourteenth Doctor reveal will play out in five months' time, when *The Power of the Doctor* airs. "Who knows what we'll get away with and what people are expecting?" he says.

"But there will be at least some doubt, I hope, as to quite who Jodie [Whittaker]'s going to turn into. With a fair wind, we might even have most people expecting Ncuti to pop up – and then it's my stupid face." Five days ago – on 8 May – Ncuti was announced as the new Doctor.

Most media outlets are calling him the 'Fourteenth'. "Good," says David, smiling. "I don't know if such coups can be pulled off in the modern world, but that's what we're aiming for. Let's see."

Across the studio, executive producer Phil Collinson, director Rachel Talalay, and a growing number of crew members are huddled around a laptop. What are they watching? Rachel motions for David and **DWM** to join them. "I want to show you Jodie's half of the regen," she says.

"Ooh yes, please," says David. "This is exciting, isn't it?"

But secrecy is paramount. "What I also *wanted* to show you, David, is the few minutes leading up to it –"

"But I'm not allowed to see?" David finds this very funny. Rachel presses play. We watch the Thirteenth Doctor's final 45 seconds. "There she is!" exclaims David, as Jodie steps out of the TARDIS onto a rocky peak – the sea ahead of her, the sun starting to rise. "On a clifftop??"

Phil looks on approvingly. "This is unusual," he says. "Blimmin' hell."

"It's beautiful," adds David.

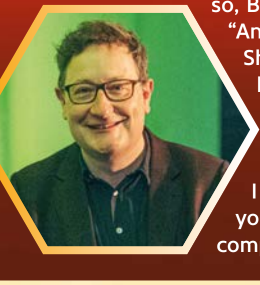
Jodie's half of the regeneration scene was shot seven months ago to the day – 13 October 2021 – on a similar,

BRILLIANT, BRILLIANT, ~~BRILLIANT~~

Outgoing showrunner Chris Chibnall had planned for the Thirteenth Doctor's final line to echo her first – "Brilliant!" – from *Twice Upon a Time*. "Right then, Doctor-whoever-I'm-about-to-be," she says, as scripted. "Tag. You're it." Her face wrinkles as she realises: "Ah, that's the only sad thing. I want to know what happens next." She beams. "I bet it's going to be brilliant."

That's how the scene was shot.

It was editor Rebecca Trotman, two days later, who suggested flipping the final lines and, fearlessly, cutting the "I bet it's going to be brilliant" line altogether. "I was like, 'Oh, I don't think so, Becky,'" remembers Chris.



"And then she showed me. She'd changed the final line to, 'Tag. You're it.' Which I'd always loved, but... as a final line?

"But when I saw it, I was like, 'Oh my God, you're absolutely right. That completely works.' So I give full credit to Becky. My original version is more writerly. It's organised. Becky's feels much more Jodie – the inner child has been such a big part of Jodie's Doctor."

Did the Fourteenth Doctor's *first* lines – "I know these teeth. What? What?? *WHAT?!!*" – go through a similar, extensive workshopping process?

"It wasn't exactly the longest day at the keyboard," says Russell T Davies, with a hoot. "They're obvious first lines. But David [Tennant] added the bit about teeth. That's his line. So it's written by the two of us. That's rather nice, isn't it? I like that. I was really chuffed."

“I am so lucky I get to do this. That I get to re-regenerate David Tennant is phenomenal.”

RACHEL TALALAY

slightly smaller green screen just up the road at Roath Lock Studios. But *The Power of the Doctor*’s director Jamie Magnus Stone is filming in Australia right now, so Rachel is picking up the torch. “I can’t imagine anyone better,” says Jamie, when we catch up later. “I’m an enormous fan of Rachel’s episodes. I think she’s the best director *Doctor Who* has ever had.”

Rachel’s last work on the series was the Twelfth Doctor’s 2017 swansong, *Twice Upon a Time* – which ended with Jodie’s very first scene. Having midwifed the Thirteenth, Rachel has returned to see in the Fourteenth, directing today’s regeneration and the first 2023 Special.

“I am so lucky I get to do this,” she says. “That I get to re-regenerate David Tennant is phenomenal. I was already incredibly interested in returning. Just the fact that Russell was coming back was enough. When I was told it was David too, that took me to a whole other level.”

In studio, on Rachel’s laptop, Jodie has finished regenerating. (David: “That’s all we’re getting? I want to know what happens next!”) Cut to black and an on-screen caption: “Over to you, Russell!”

Rachel runs David through her camera moves. “We don’t want to pull out on Jodie, then keep pulling out on you. We want to push in on Jodie, so we want to reverse this shot, push in as the morph starts, your clothes disintegrate –”

David: “Uh huh.”

Rachel: “– and by the time we get into the final position, it’ll be fully you. Everyone will be like, ‘Holy wow! →

Below top row: Green screen and finished versions of the shot where the Fourteenth Doctor checks his teeth.

Below inset: Visual effects designer Ben Pickles.

Bottom: The same shot of Jodie Whittaker: first against green screen; then with the Durdle Door background; and finally the as-transmitted version, with added visual effects.

→ I thought this would be Ncuti Gatwa.' And then, David, it's over to you. Tell us what you want to do."

"Exactly the same as I did last time?"

"Sure. Why not."

Just as Rachel is picking up from where Jamie left off, Russell has done the same with outgoing showrunner Chris Chibnall, who's written all but the final 30 seconds of *The Power of the Doctor* – everything up to Jodie's regeneration.

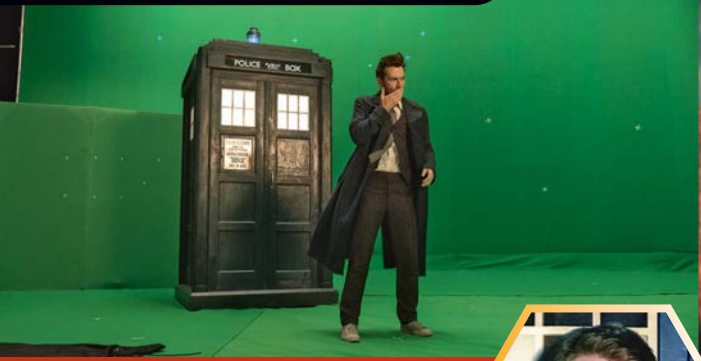
"I just did as I was told," says Russell. "I absolutely made certain I didn't come in with any conditions. I always presume regeneration happens inside the TARDIS, so I was really glad when Chris said this one doesn't. That suited my plans perfectly. *But!* Whatever he'd done, I would've fitted in with. I don't think it's the place of incoming showrunners to tell outgoing showrunners what they want."

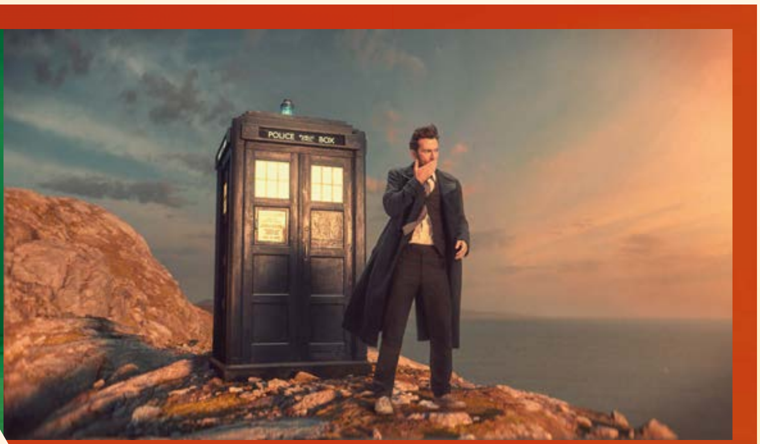
"From the start, I knew I wanted Jodie to regenerate outside – a physical site, in the real world," explains Chris on a Zoom call with **DWM**. Like Russell, Chris' co-execs had assumed that Jodie would regenerate inside. "I said, 'No, no, no! No, NO!' They went, 'But it's *always* in the TARDIS.' Well, no, it's not, but all the more reason to do something *different*."

Or as VFX whizz and Whittaker era stalwart Ben Pickles puts it: "There's only so many times you can watch the Doctor destroy their own home before you start to go, 'Uhh, maybe step through that door that's 15 feet away?' So logically I think it makes a lot of sense. If you could choose where to die, why wouldn't you pick a clifftop at sunrise? Plus, it frees up the regeneration energy to be as big and beautiful as possible. There's literally no ceiling on how huge you can make it."

"I also wanted it to connect back," continues Chris, "to the very first image we released of Jodie, walking on a sunlit clifftop." This is November 2017's costume reveal pic (*tinyurl.com/firstlook13*): the Thirteenth Doctor stepping cautiously towards us, with the TARDIS in the background; beyond, mountain pinnacles, the sea, and a golden sunrise. "Ever since that first image I've thought,

A NEW DAWN



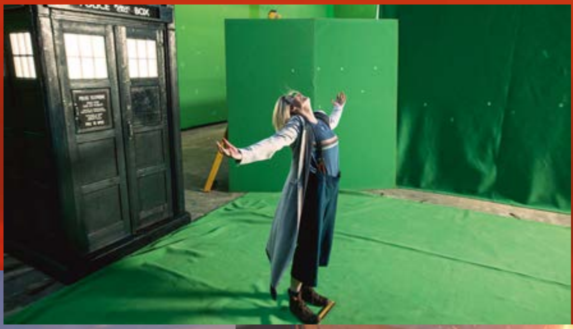


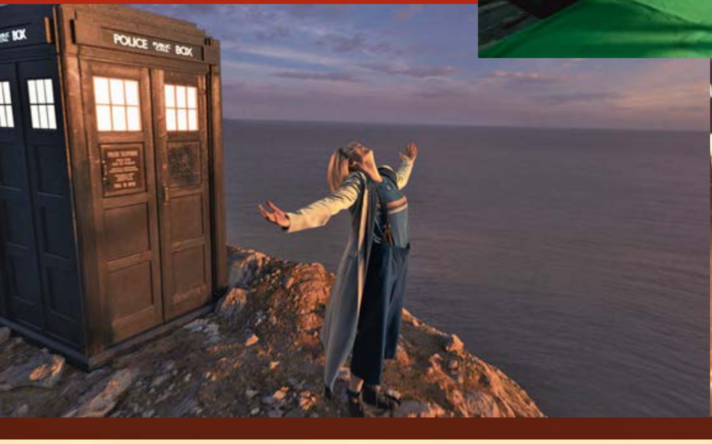
Ben Pickles' contribution to the computer-generated effects on *The Power of the Doctor* total over eight minutes ("which is more VFX than I've done in some whole series," he says), culminating in the explosive Jodie-to-David regeneration. It'll be his final work on the show; he's leaving to "develop and direct my own projects". But he's going out on a literal high. "I'd say it's my favourite regeneration yet," he says. "But I'm probably biased."

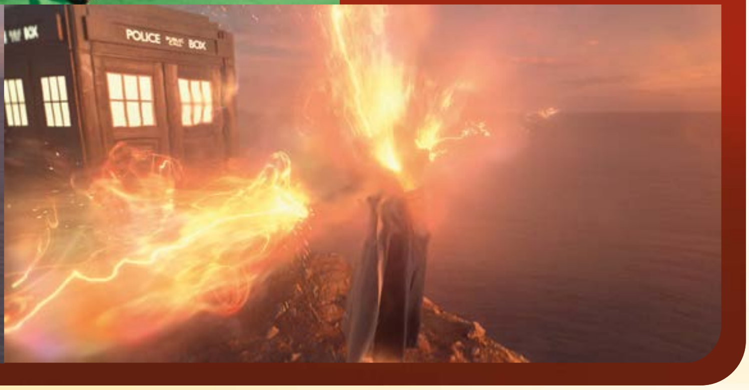
How difficult was it to make it look like Jodie and David are really on that clifftop, and not in studio on a green screen? "That was *the* trickiest part," says Ben. Director Jamie Magnus Stone shot drone footage of Durdle Door, and Ben chose a take from just before sunrise, adding his "own CG sun on top of it, with CG lighting on the edge of the cliff, and stock footage of the water so you get the beautiful reflections in the waves..."

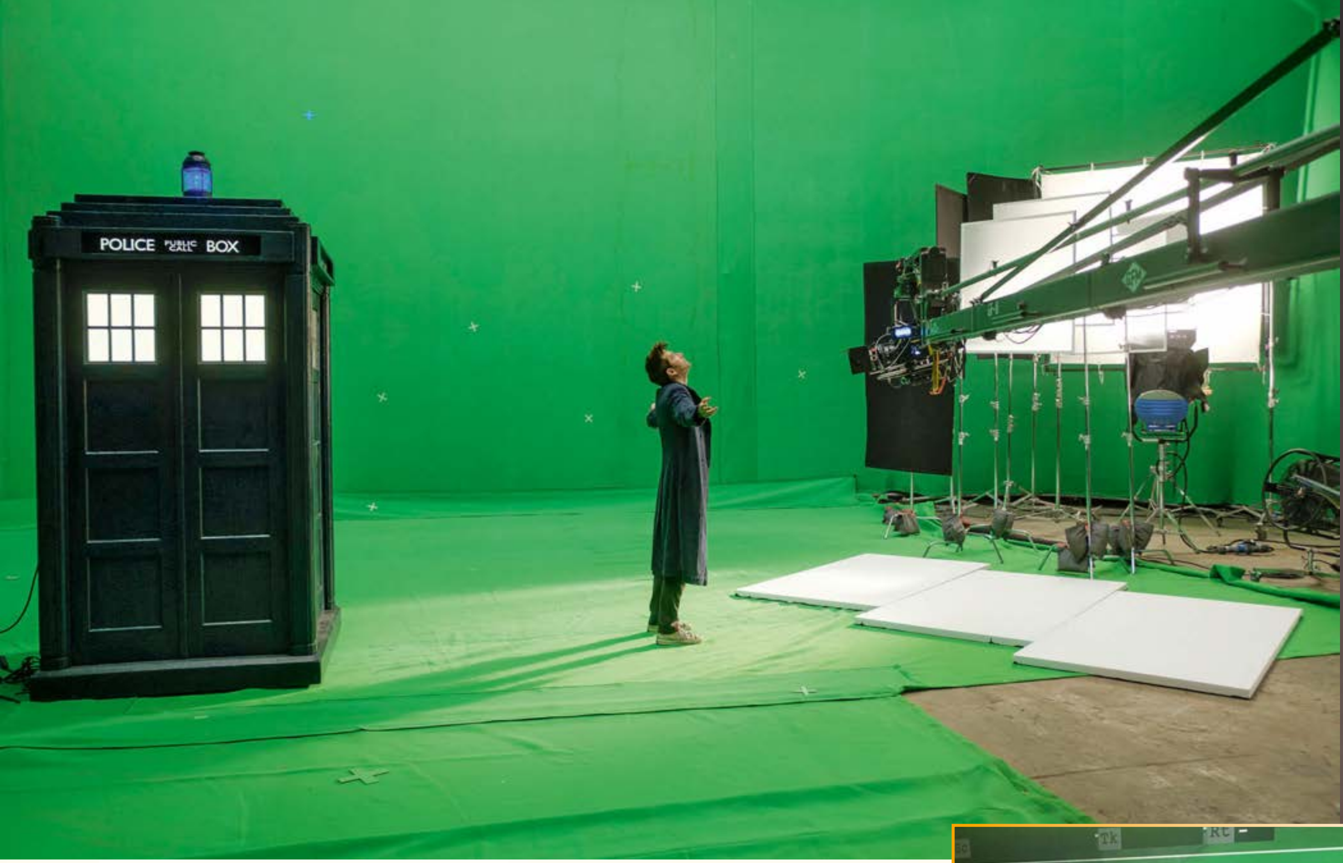
Was *any* of it real? "Initially I tried using actual footage of the cliff for the background on the tighter shots, but if the lighting doesn't match perfectly, your brain instantly senses something's wrong. So eventually I had to go with an entirely CG 3D-scanned cliff for all of David's shots, too. Television is all lies!

"The other reason to do it that way is that Durdle Door, though gorgeous, doesn't actually have anywhere to stand on at the top. There's no perfect flat surface for the TARDIS and Doctor; it's all jagged, uneven rock at quite a steep angle. So I had to effectively saw off the top of the rock formation, just so they'd have somewhere sturdy to walk around on. Otherwise, David's second incarnation would be *very* short-lived!"









Left: David Tennant records his first scene as the Fourteenth Doctor at Bad Wolf Studios on Friday 13 May 2022.

Below: The shot of David is lined up with the footage of Jodie.

Photo © Russell T Davies.

that's the final image. I always knew that the regen would be some kind of iteration of that."

The Scottish Highlands backdrop of that 2017 image (the view from the ridges of the Quiraing, on the Isle of Skye) has been replaced, for the regeneration, by Durdle Door, a renowned natural limestone arch, on the Dorset coast.

"Initially, I hadn't realised that Chris intended her to be *on top* of Durdle Door," confesses Jamie. "I'd thought we'd shoot it on the beach, with sand and wind and Durdle Door in the background. After some clarification, I realised, oh no, it's *on top?!* 'Okay, we'd better do this on green screen.' It would've had a very different feel – probably a colder, more blustery feel – if we'd shot it on location. That wouldn't have fit the scene so well. Jodie's regeneration had to feel warm and triumphant."

"I didn't want it to be a death march," agrees Chris. "The idea for me was, this Doctor ends as she started. I feel like there's a Thirteenth Doctor spirit that I wanted to keep in her final moments. I wanted her to still be authentic to herself. She has a moment of 'Ahh, I don't want this to be over', but she's a Doctor who goes into every challenge with positivity and generosity, and that's how she is to the end. Ultimately, she's looking to other people, to the next Doctor, she's thinking of them. 'Tag. You're it.' She's delighted for who she's going to be."

On set, David is taking a selfie with the TARDIS. "I've got to send Jodie this," he says, gleefully. "I'm texting her and sending her pictures, because obviously she isn't here, but she's my mate, and we've got her on a screen to line me up..."

It had just turned 6.00pm when David went for his first take. Wrap is at 7.00pm. It's now 20-to. Soak up the history, guys. "And... cut," says Rachel. "Beautiful. David, do you want to see it back?"

David: "Would I!"

As he watches the latest take replayed on the camera monitor, he laughs away happily to himself. "That's *good!*"

"The quiff's brilliant, isn't it?" says Phil. "And *look* at the coat!!"

Then another take.

And another.

Matt, the director of photography, asks: "Could the wind just be a little bit stronger, picking up the coat?"

A cry goes up from somewhere in the studio: "STRONGER ON THE WIND!!!" The man with the wind machine yanks it up to 11.

"Are my arms open wide enough?" David asks.

"I think so. It's ballet! We'll shoot a head-to-toe for the outfit next, so people can cosplay," says Rachel. "Then we'll shoot something close. Then we're done. How does that sound, David?"

"Can I drop to my knees and do a *Shawshank Redemption*?"

"*You* can. I'll pass."

This is the first time since 1966 – the Hartnell-to-Troughton transformation – that the Doctor's clothes have regenerated too. "I was very certain that I didn't want David to appear in Jodie's costume," states Russell. "I think the notion of men dressing in 'women's clothes', the notion of drag, is very delicate. I'm a huge fan of that culture and the dignity of that, it's truly a valuable thing. But it has to be done with immense thought and respect. With respect to Jodie and her Doctor, I think it can look like mockery when a straight man wears her clothes. To put a great big six-foot Scotsman into them looks like we're taking the mickey.

"Also, I guarantee you it's the only photograph some of the papers would print for the rest of time. If they can play with gender in a sarcastic or critical way, they will. →

> **"I wanted to connect back to the very first shot we released of Jodie, walking on a sunlit clifftop."**
>
> CHRIS CHIBNALL

POLICE PUBLIC CALL BOX

Above: The Doctor realises that his new hands look familiar.

Below left: For the first time since 1966, the Doctor's clothes change with the regeneration.

Below right: David watches the regeneration sequence air on TV, on 23 October.
Photo © Jennie Fava.

→ We could have the Doctor dressed as a knight, or dressed as God, or dressed as William Hartnell, and the only photo they'd print would be of David in what they considered to be women's clothes. Then it becomes weaponised – as a mockery of feminine traits, a mockery of drag, of that culture. So that was never going to happen.

"Knowing that David was coming in, I was absolutely certain that the clothes would regenerate. Nothing would've changed my mind."

As it turns out, the Fourteenth Doctor's new outfit isn't light years away from the Tenth's. A 2020s twist on a 2000s classic? "If it were too different, I think that would feel wrong somehow," says David. "I couldn't be wearing a cape and space boots. The point of me doing it again means it has to feel kind of the same. A kiss to the past, and a nod to the future."

> **"I was absolutely certain that the clothes would regenerate. Nothing would've changed my mind."**
> RUSSELL T DAVIES

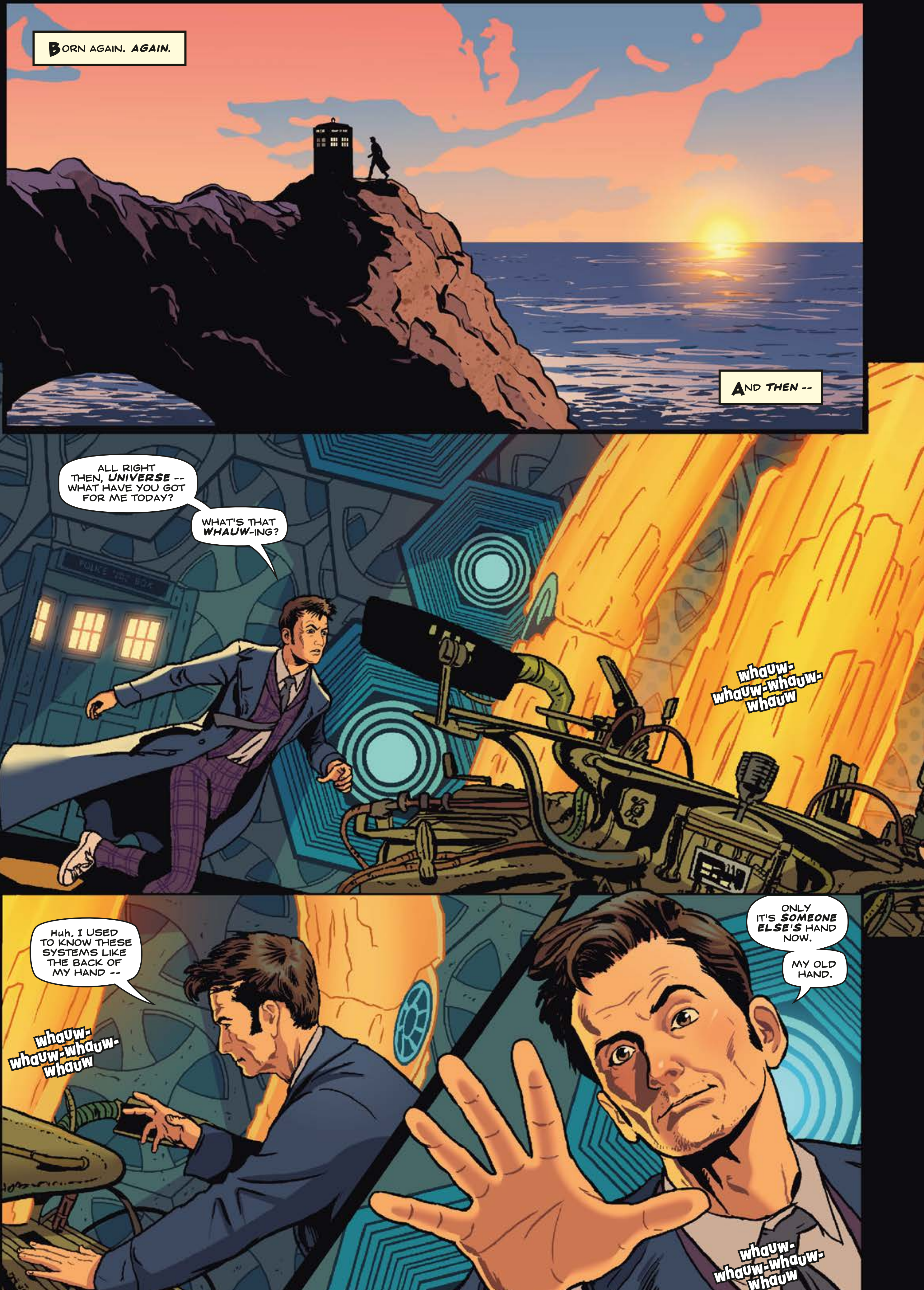
And *what* a future. No cape and space boots – "Yet!" says Russell. "Early days!" – but the Fourteenth Doctor will be reunited with the Tenth's erstwhile companion Donna Noble. ("Catherine Tate manifested it," teases David. "It's all her fault!") He'll meet new friends too. And terrible foes from the furthest reaches of the universe, to realms beyond, and adversaries far closer to home.

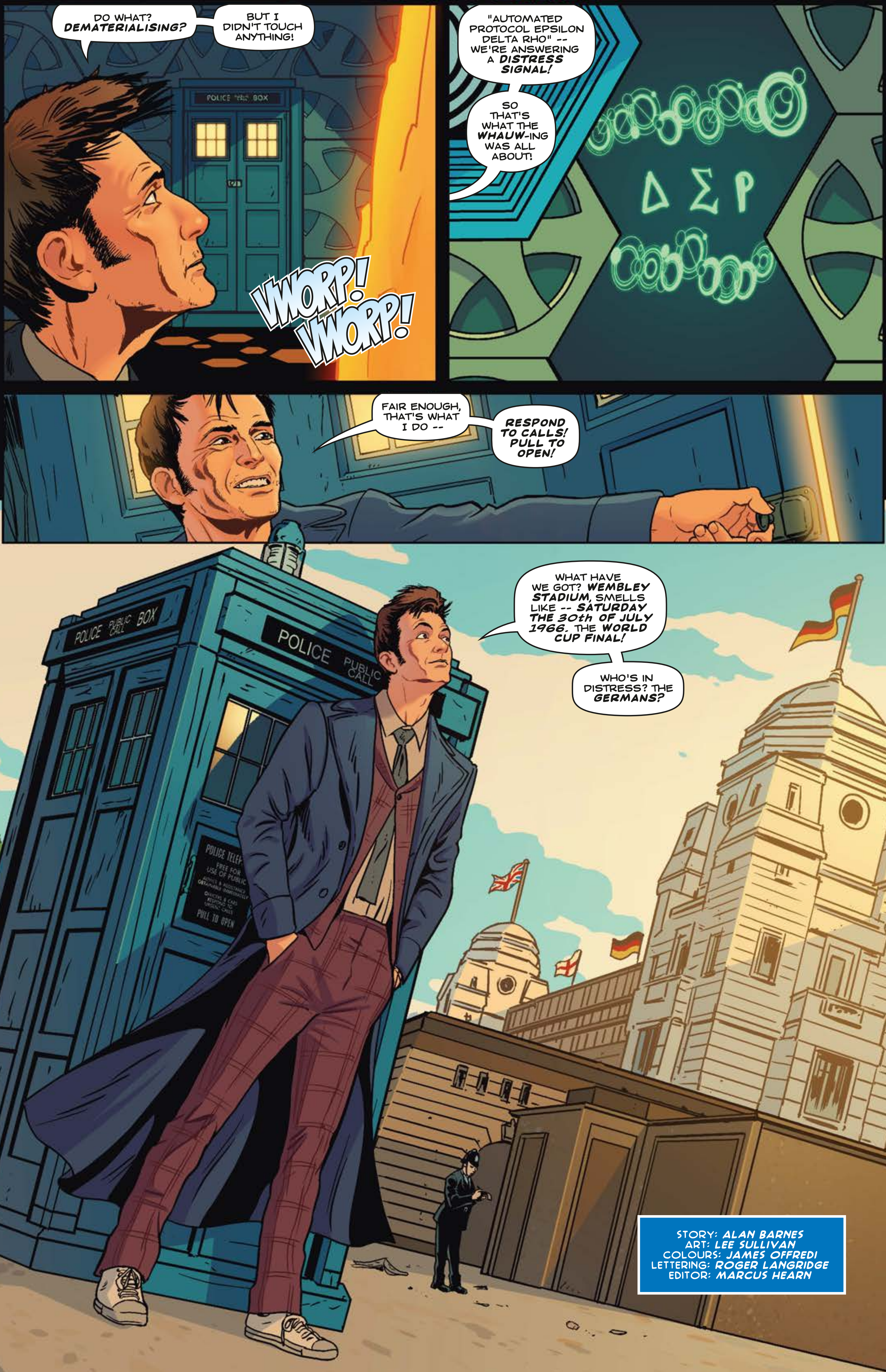
"And *this* is the shot that will be rewatched a gazillion times," says Rachel, checking back the final take of David, with his arms aloft, on the camera monitor before she calls a wrap. "But that's what regeneration is. And pause it there." She leans in close to the screen, as though trying to take in every pixel. "Yes. Good. David, are you happy?"

"Are *you* happy?" David replies. "It's been a long time since I've done one of these. But it does feel much more familiar than I thought it would."

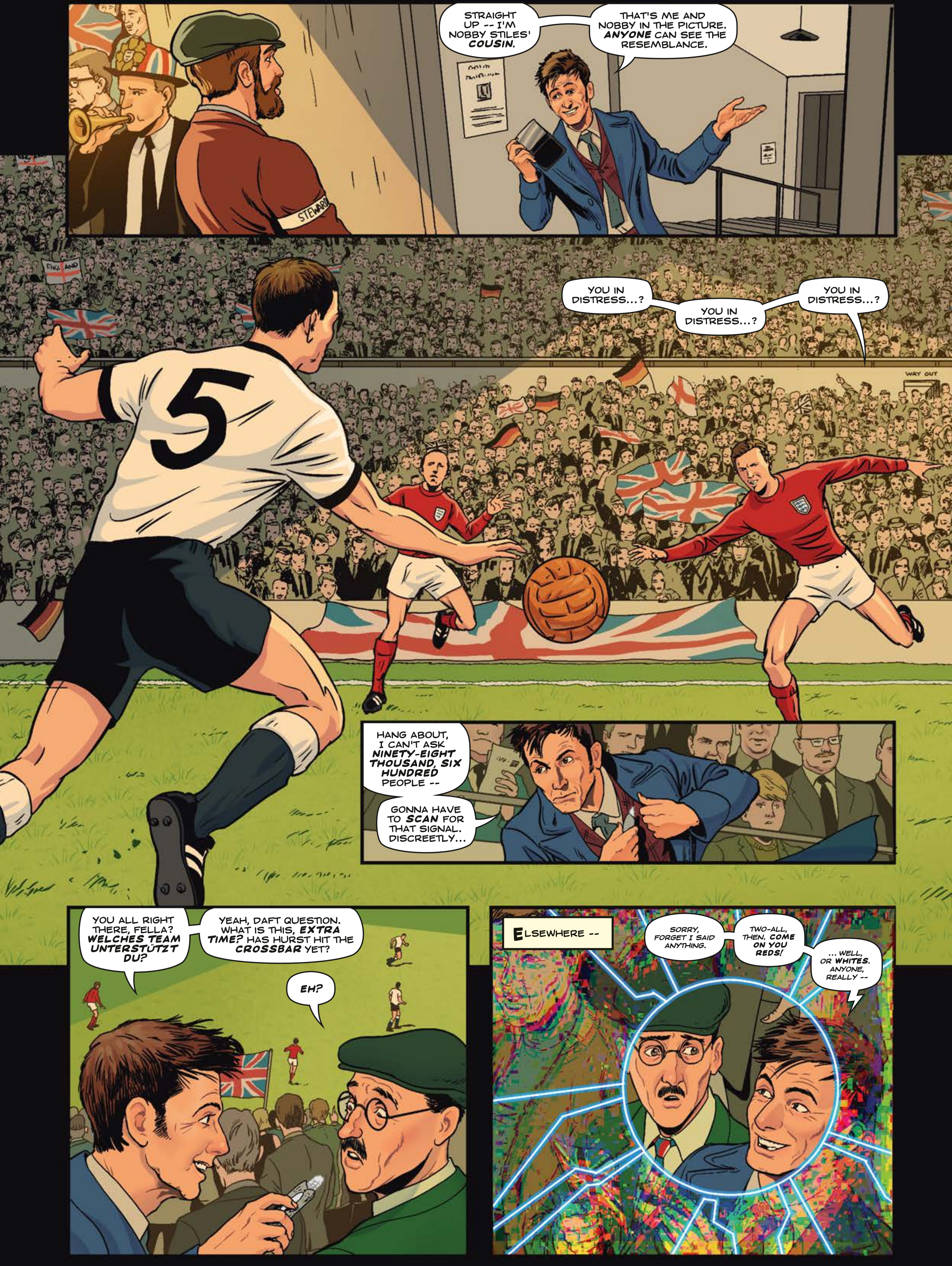
He stares at the monitor. His Doctor superimposed over Jodie's. Two Doctors, in one frozen image. Their arms flung wide open. Embracing the future.

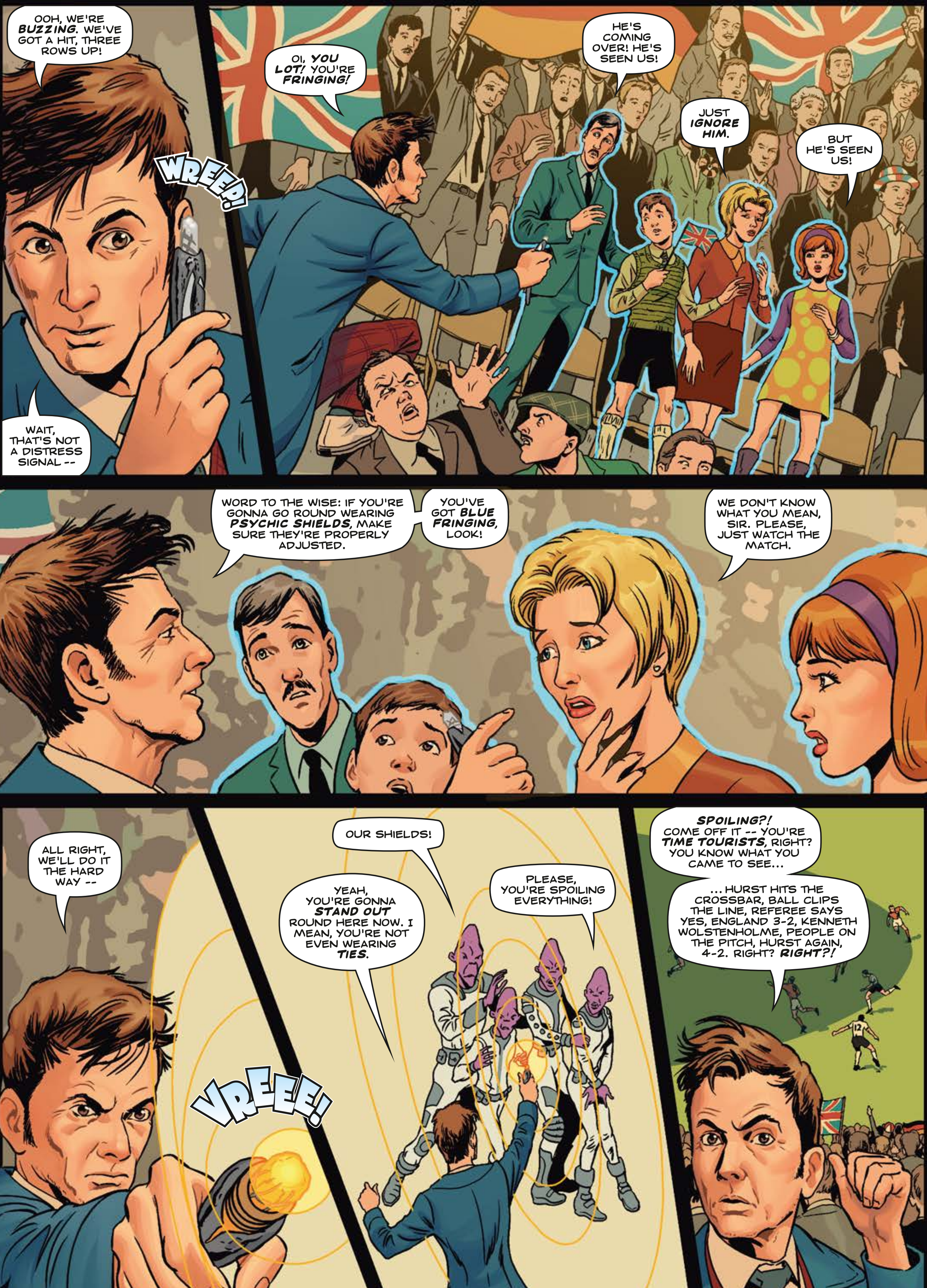
"Yes," he says. "I'm happy." **DWM**

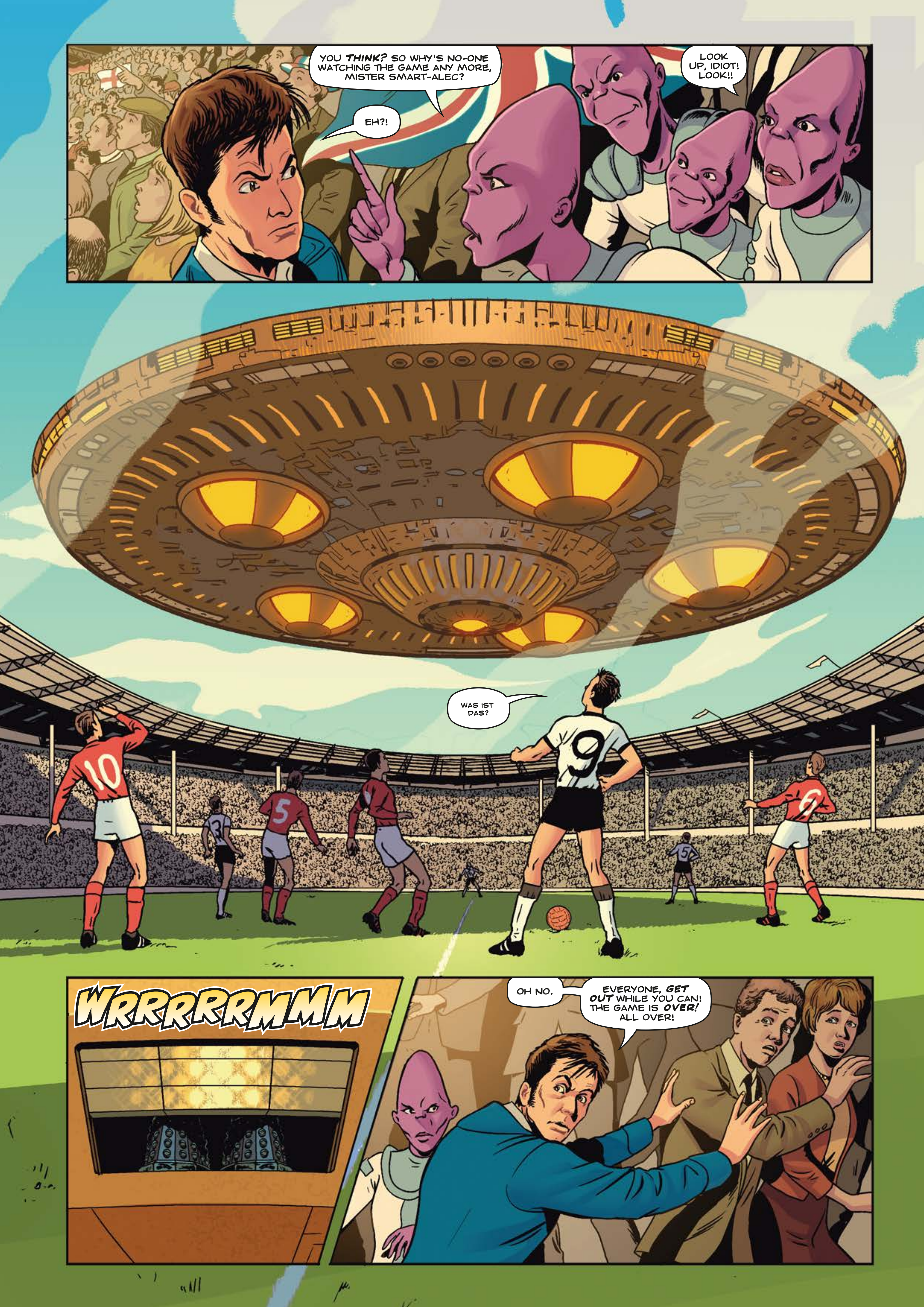

BORN AGAIN. *AGAIN.*
AND *THEN* --
ALL RIGHT THEN, *UNIVERSE* -- WHAT HAVE YOU GOT FOR ME TODAY?
WHAT'S THAT *WHAUW*-ING?
POLICE BOX
whauw-whauw-whauw-whauw
Huh. I USED TO KNOW THESE SYSTEMS LIKE THE BACK OF MY HAND --
whauw-whauw-whauw-whauw
ONLY IT'S *SOMEONE ELSE'S* HAND NOW.
MY OLD HAND.
whauw-whauw-whauw-whauw

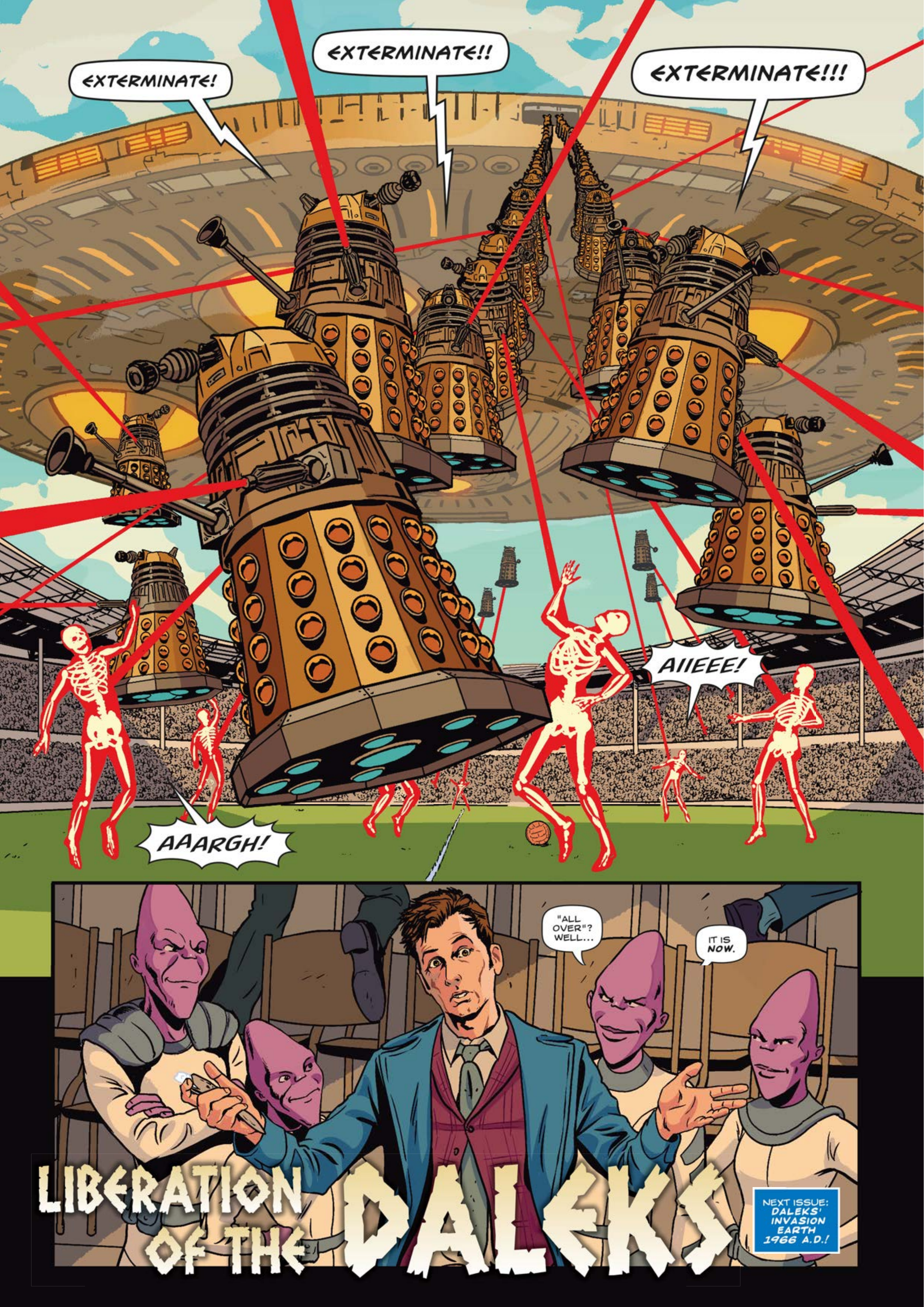

DO WHAT? **DEMATERIALISING?**
BUT I DIDN'T TOUCH ANYTHING!
POLICE PUBLIC CALL BOX
VWORP! VWORP!
"AUTOMATED PROTOCOL EPSILON DELTA RHO" -- WE'RE ANSWERING A **DISTRESS SIGNAL!**
SO THAT'S WHAT THE **WHAUW**-ING WAS ALL ABOUT!
Δ Σ Ρ
FAIR ENOUGH, THAT'S WHAT I DO --
RESPOND TO CALLS! PULL TO OPEN!
WHAT HAVE WE GOT? **WEMBLEY STADIUM,** SMELLS LIKE -- **SATURDAY THE 30th OF JULY 1966.** THE **WORLD CUP FINAL!**
WHO'S IN DISTRESS? THE **GERMANS?**
POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC
PULL TO OPEN

STORY: **ALAN BARNES**
ART: **LEE SULLIVAN**
COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITOR: **MARCUS HEARN**


STRAIGHT UP -- I'M NOBBY STILES' **COUSIN**.
THAT'S ME AND NOBBY IN THE PICTURE. **ANYONE** CAN SEE THE RESEMBLANCE.
STEWARD
ENGLAND
YOU IN DISTRESS...?
YOU IN DISTRESS...?
YOU IN DISTRESS...?
WAY OUT
5
HANG ABOUT, I CAN'T ASK **NINETY-EIGHT THOUSAND, SIX HUNDRED** PEOPLE --
GONNA HAVE TO **SCAN** FOR THAT SIGNAL. DISCREETLY...
YOU ALL RIGHT THERE, FELLA? **WELCHES TEAM UNTERSTÜTZT DU?**
YEAH, DAFT QUESTION. WHAT IS THIS, **EXTRA TIME?** HAS HURST HIT THE **CROSSBAR** YET?
EH?
ELSEWHERE --
SORRY, FORGET I SAID ANYTHING.
TWO-ALL, THEN. **COME ON YOU REDS!**
... WELL, OR **WHITES**. ANYONE, REALLY --


OOH, WE'RE BUZZING. WE'VE GOT A HIT, THREE ROWS UP!
WREEP!
WAIT, THAT'S NOT A DISTRESS SIGNAL --
OI, YOU LOT! YOU'RE FRINGING!
HE'S COMING OVER! HE'S SEEN US!
JUST IGNORE HIM.
BUT HE'S SEEN US!
WORD TO THE WISE: IF YOU'RE GONNA GO ROUND WEARING PSYCHIC SHIELDS, MAKE SURE THEY'RE PROPERLY ADJUSTED.
YOU'VE GOT BLUE FRINGING, LOOK!
WE DON'T KNOW WHAT YOU MEAN, SIR. PLEASE, JUST WATCH THE MATCH.
ALL RIGHT, WE'LL DO IT THE HARD WAY --
VREEE!
OUR SHIELDS!
YEAH, YOU'RE GONNA STAND OUT ROUND HERE NOW. I MEAN, YOU'RE NOT EVEN WEARING TIES.
PLEASE, YOU'RE SPOILING EVERYTHING!
SPOILING?! COME OFF IT -- YOU'RE TIME TOURISTS, RIGHT? YOU KNOW WHAT YOU CAME TO SEE...
... HURST HITS THE CROSSBAR, BALL CLIPS THE LINE, REFEREE SAYS YES, ENGLAND 3-2, KENNETH WOLSTENHOLME, PEOPLE ON THE PITCH, HURST AGAIN, 4-2. RIGHT? RIGHT?!
12


YOU *THINK?* SO WHY'S NO-ONE WATCHING THE GAME ANY MORE, MISTER SMART-ALEC?
EH?!
LOOK UP, IDIOT! LOOK!!
WAS IST DAS?
WRRRRMMM
OH NO.
EVERYONE, *GET OUT* WHILE YOU CAN! THE GAME IS *OVER!* ALL OVER!


EXTERMINATE!
EXTERMINATE!!
EXTERMINATE!!!
AIIEEE!
AAARGH!
"ALL OVER"? WELL...
IT IS *NOW*.

LIBERATION OF THE DALEKS

NEXT ISSUE: **DALEKS' INVASION EARTH 1966 A.D.!**

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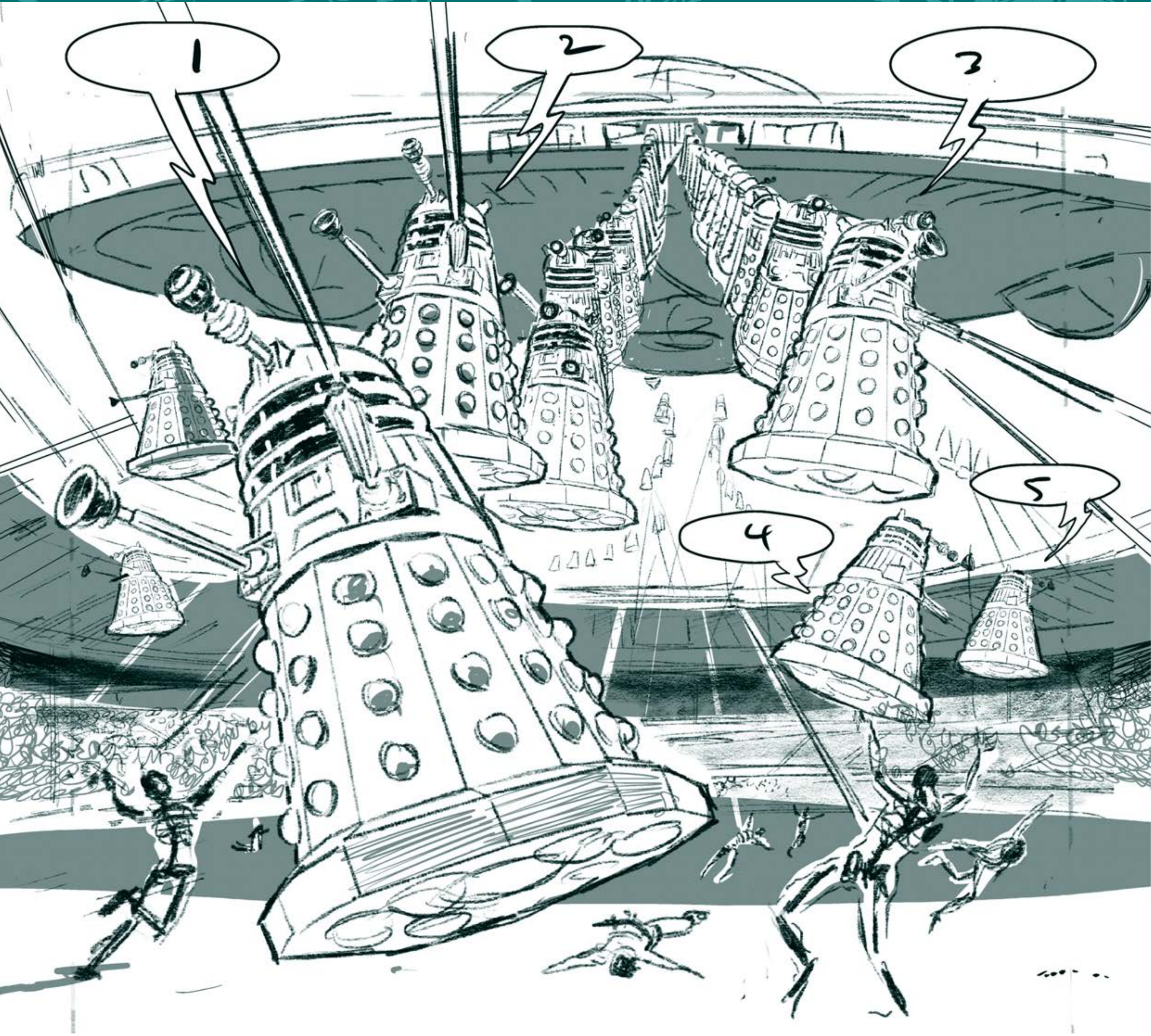


THE STRIP OF A LIFETIME

Liberation of the Daleks picks up directly from where *The Power of the Doctor* left off – with the Doctor's deadliest enemies returning to the **DWM** comic strip for the first time in 20 years. **EDDIE ROBSON** gets the inside story from **ALAN BARNES**, **RUSSELL T DAVIES**, **SCOTT HANDCOCK** and **LEE SULLIVAN**...

When the **Doctor Who Magazine** comic strip began in 1979, its connection to the television series was fairly loose. Since 2005 it's featured the same cast of regular characters as on TV, with stories designed to slot in between recent episodes. But it's never *fully* tied in with TV continuity before: it's never picked up directly from the most recent TV episode and formed a narrative bridge to the next one.

Until now. We're doing it with a new Doctor, and a story that's going to run for a full year. Safe to say, *Liberation of the Daleks* is the biggest thing the strip has done in its 43-year history.

The notion of allowing the **DWM** strip to step into this gap came from showrunner Russell T Davies himself. "From day one, I wanted to increase ties between the show and the magazine," he tells us the day after *The Power of the Doctor* airs. "I love it when we're in sync!"

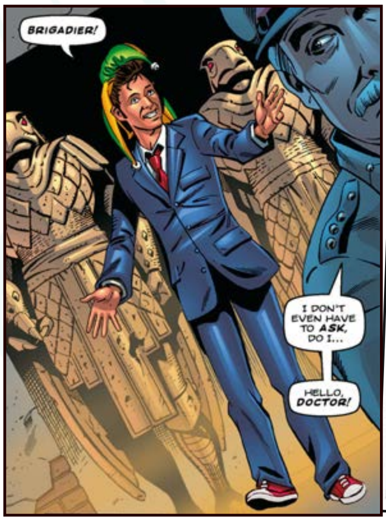
"We all love **DWM**," says *Doctor Who*'s script editor Scott Handcock. "It's been such an important part of the longevity of *Doctor Who*, especially when the series is off the air, and the comic strip's a fundamental part of that."

"Right now, we're in a remarkable one-off year," says Russell. "We all know there's a Fifteenth Doctor on the way, so why not use the hell out of this wonderful Fourteenth while we've got the chance?"

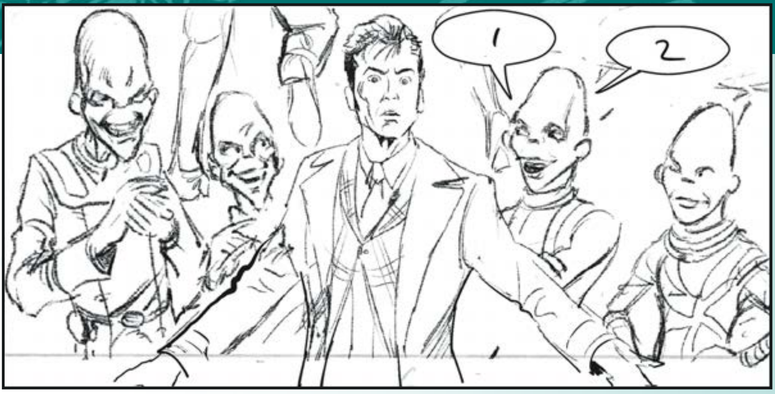
Indeed, this is a unique opportunity – usually a new Doctor wouldn't appear in other media until they'd had a full adventure on TV, but the rules for this new-old Doctor are a little different. Russell says *Liberation of the Daleks* "also helps to make this concept of the Fourteenth Doctor more real. I know how fandom works. A lot of people will be thinking, David's not the real Doctor, he's a trick, an illusion, a flashback. But no. He's real. And **DWM** can help us underline that."

"It's funny, isn't it?" says Scott. "We have a regeneration with a familiar face, and yet it's that familiarity which makes this process entirely different. We can't just overlook that. This is something that hasn't happened before. It's unusual, mysterious, and the Doctor's more than aware of that. Perhaps even troubled by it?"

The Fourteenth Doctor really can't afford to waste time. When he arrives back on TV in November 2023, he can't be *too* far removed from when viewers last saw him in October 2022. So even though, at 13 episodes, this new strip will be the longest **DWM** has ever run, it'll cover just *one hour* – the first hour – of the new Doctor's life. This was also part of Russell's original concept, but as he tells us now: "That just shows how this whole new world of *Doctor Who* is still a work in progress, because that notion related to two lines of dialogue in Special Three... which have since been cut! So it's no longer strictly applicable. Now it's apocrypha, already! All will become clear next November..."


BRIGADIER!
I DON'T EVEN HAVE TO ASK, DO I...
HELLO, DOCTOR!

"WHY NOT USE THE HELL OUT OF THIS WONDERFUL FOURTEENTH DOCTOR WHILE WE HAVE THE CHANCE?" RUSSELL T DAVIES



Both writer and artist on *Liberation of the Daleks* are highly popular contributors to the **DWM** strip, returning after a lengthy absence.

Alan Barnes wrote the first arc of Eighth Doctor strips from *Endgame* (1997) to the shock 'regeneration' in *The Final Chapter* (1998), but he hasn't written the main **DWM** strip since the Tenth Doctor three-parter *The Warkeeper's Crown* in 2007. Also a former **DWM** editor, he's recently rejoined the editorial team.

Current **DWM** editor Marcus Hearn outlined Russell's idea during one of the Panini team's weekly meetings. "I think I said, 'Blimey!'" recalls Alan. "Obviously, everything at this point was super-confidential – so Marcus asked me to come up with a loose idea. Basically a pitch; something to start the conversation, really. Initially, I thought that whatever →

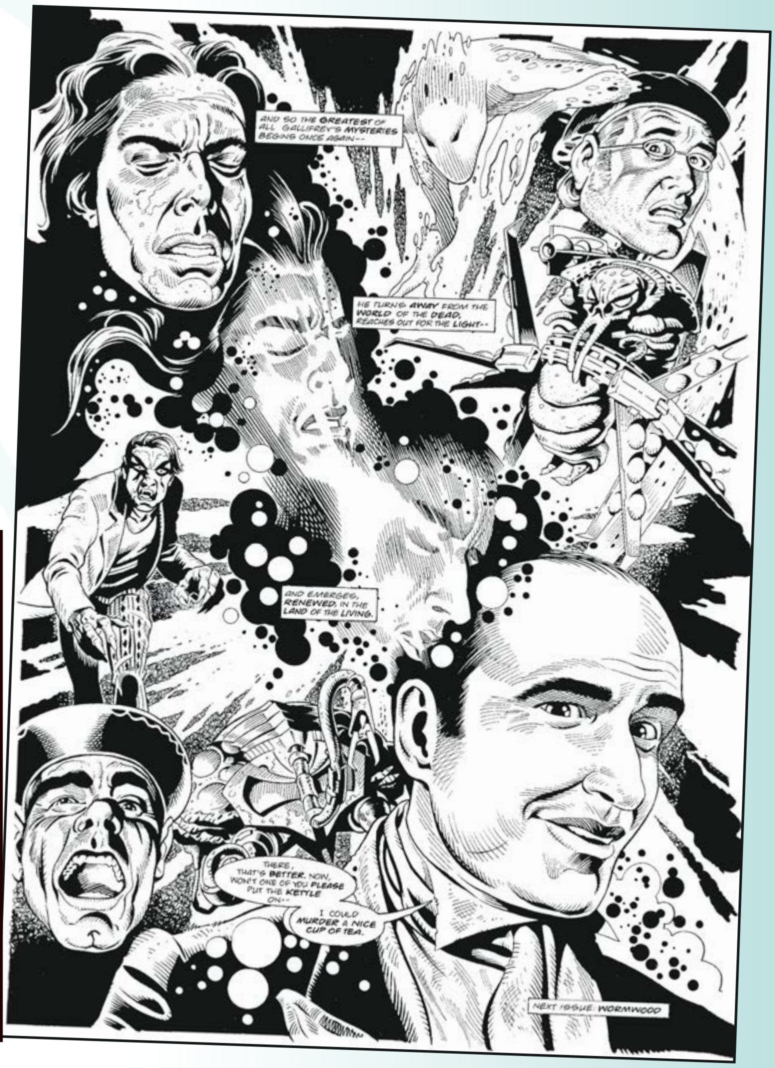
Opposite page: Lee Sullivan's pencils for the first *Liberation of the Daleks* cliffhanger.

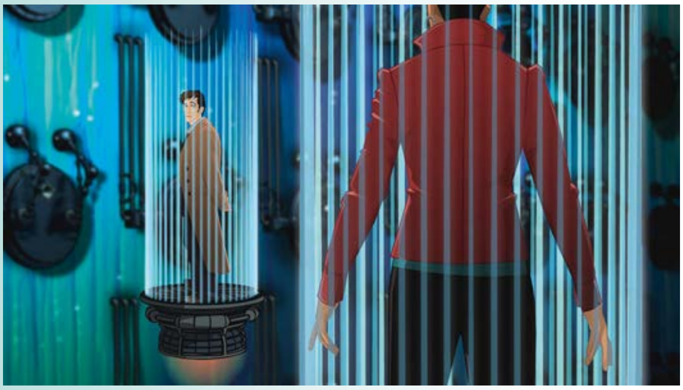
Opposite page inset from top: Writer Alan Barnes and artist Lee Sullivan.

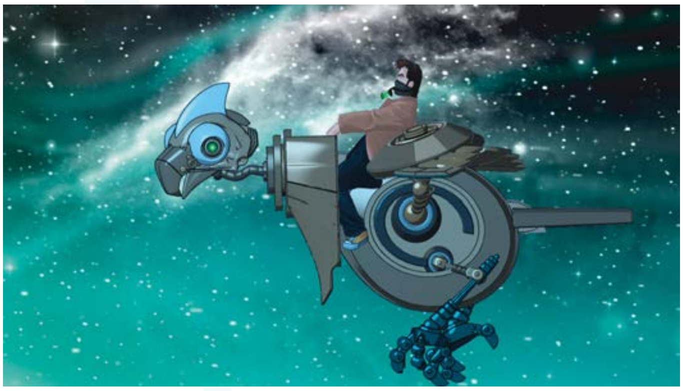
Above: Pencils for the final panel of Part One.

Below left: The Tenth Doctor in Part One of *The Warkeeper's Crown*, from **DWM** issue 378 (2007). Script by Alan Barnes, pencils by Martin Geraghty, inks by David A Roach and colours by James Offredi.

Below right: The Eighth Doctor regenerates into a new body (based on actor Nicholas Briggs) in Part Four of *The Final Chapter*, from **DWM** issue 265 (1998). Script by Alan Barnes, pencils by Martin Geraghty and inks by Robin Smith.


AND SO THE GREATEST OF ALL GALLIFREY'S MYSTERIES BEGINS ONCE AGAIN--
HE TURNS AWAY FROM THE WORLD OF THE DEAD, REACHES OUT FOR THE LIGHT--
AND EMERGES, RENEWED, IN THE LAND OF THE LIVING.
THERE. THAT'S BETTER. NOW, WON'T ONE OF YOU PLEASE PUT THE KETTLE ON--
I COULD MURDER A NICE CUP OF TEA.
NEXT ISSUE: WORMWOOD





Above left and right: Scenes from the animated adventure *The Infinite Quest* (2007): the Tenth Doctor and Martha descend into a prison, and the Doctor flies the robot Squawk.

Right inset: The Eighth Doctor braces himself to meet his oldest enemies in Part One of *Fire and Brimstone*, from **DWM** issue 251 (1997). Script by Alan Barnes, pencils by Martin Geraghty and inks by Robin Smith.

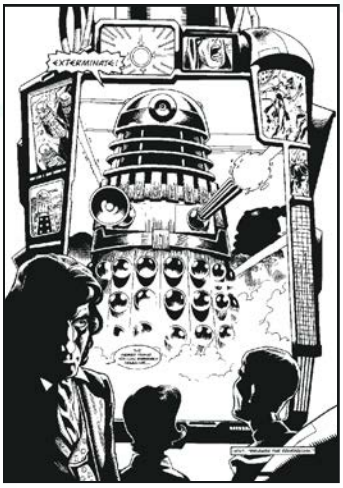
Below left: The Eighth Doctor's companion Izzy in Part One of *Ophidius*, from **DWM** issue 300 (2001). Script by Scott Gray, pencils by Martin Geraghty and inks by Robin Smith.

Below right: John and Gillian meet their grandfather in the very first *Doctor Who* comic strip, *The Klepton Parasites*, first published in *TV Comic* issue 674 (TV Publications, 1964). Art by Neville Main.

→ came out of that would then be given as a brief to another writer, but it was such a thrilling proposition that I got a bit carried away and came up with several pages of lunatic ideas in a weekend, putting myself in the frame without really meaning to. At that stage, I had no idea who the new Doctor was going to be."

"It's been strange, because we started work long before anybody saw *The Power of the Doctor*," says Scott. "We had to be so careful with our security. Only a few key people were briefed about who the next Doctor would be, and so a lot of our steers were to ensure we don't forget what an unusual event this is for the Doctor, even though he's instantly dragged into a brand-new adventure on Earth."

Russell was delighted to have Alan writing the strip, praising his work on *The Infinite Quest*, the animated series that ran as a segment of *Totally Doctor Who* in 2007. Indeed, Alan draws a parallel between writing that and writing *Liberation of the Daleks*. On *The Infinite Quest*, he notes: "I had to tell a complete story in 13 roughly three-minute chunks. And so no one got bored, it couldn't look like the same thing every week. The story had to keep moving and developing and changing scene, with massive game-changing cliffhangers.

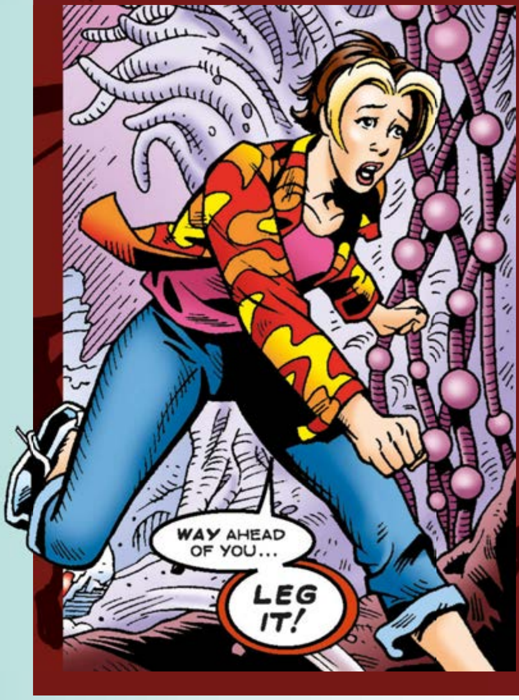

EXTERMINATE!

"In many ways it was the opposite of the traditional *Doctor Who* story, where the challenge was to create something interesting despite having only six characters, three sets and two days' filming in Didcot, in drizzle. With *The Infinite Quest*, and again with *Liberation of the Daleks*, the challenge was to create something dramatic and coherent and properly involving despite a cast of thousands and the biggest vistas imaginable. A nice problem for a *Doctor Who* writer to have, but it still requires a lot of thought."

Happily, it suits how Alan likes to write – and how he wrote the **DWM** strip during his previous stint. "Back then, the idea we had was to be big and epic, and to get people talking about the strip. In a good way, hopefully! I'm of the generation that grew up on old-skool *2000 AD* – six-page, super-concentrated weekly bursts of scrotnig, in-your-face Thrill Power with splash panels and MASSIVE SPEECH BALLOONS WITH ALL THE EXCLAMATION MARKS!!! That's always been my default mode, really."

"*Doctor Who*'s a show that will push itself to the limits," says Scott. "It's so ambitious, and we wanted that reflected in the comic strip. That's why we wanted Alan Barnes.

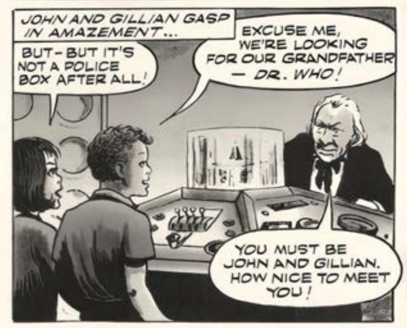
4-DIMENSIONAL VISTAS

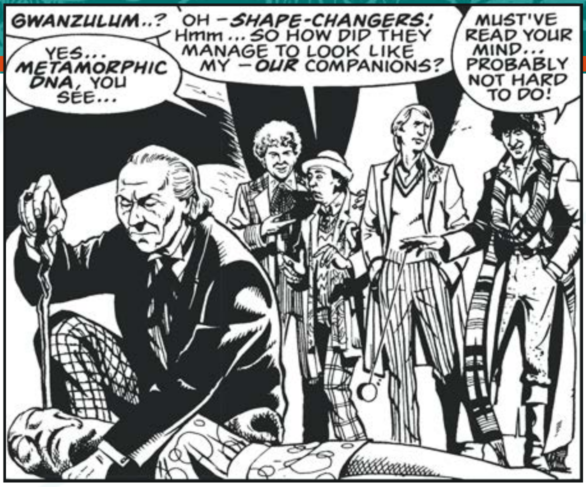

WAY AHEAD OF YOU...
LEG IT!

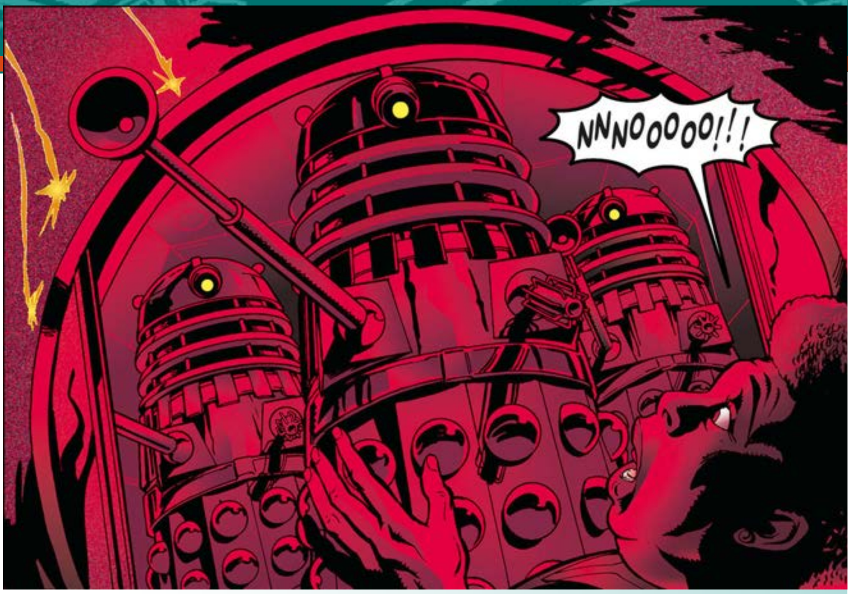
Does Russell T Davies think the **DWM** strip is better when it's more closely linked to the TV series?

"I hope I'm not too didactic," he says, "because I think the strip can take all sorts of shapes, and they all work. I loved it, way back in 1992, when characters from the *New Adventures* novels suddenly appeared in the strip. And the strip started in the 1960s with companions John and Gillian, who were never seen on screen. I remember, when we came back in 2005, the **DWM** editorial team were delighted to welcome Rose, but understandably sad that they had to lose their own creation, Izzy. I was sad too – I loved beautiful, queer Izzy. And I hope unique creations like that can exist again. We'll find a way. So all forms are possible.

"I think *Doctor Who*'s spin-off media has always interacted with the TV show in fascinating ways," he continues. "Take John and Gillian – they arrived in *TV Comic* about a month or so before Susan left on TV, in *The Dalek Invasion of Earth* [1964]. So maybe, slightly, the comic strip prepared the way, in the eyes of children, for companions to change, before that had ever happened on television. Just like the Peter Cushing movies introduced the notion that other actors could play the Doctor, before William Hartnell regenerated. So these things resonate. They're potent. Let them interact and see what happens!"


JOHN AND GILLIAN GASP IN AMAZEMENT...
BUT- BUT IT'S NOT A POLICE BOX AFTER ALL!
EXCUSE ME, WE'RE LOOKING FOR OUR GRANDFATHER — DR. WHO!
YOU MUST BE JOHN AND GILLIAN. HOW NICE TO MEET YOU!


GWANZULUM..?
YES... METAMORPHIC DNA, YOU SEE...
OH – SHAPE-CHANGERS! Hmm ... SO HOW DID THEY MANAGE TO LOOK LIKE MY – OUR COMPANIONS?
MUST'VE READ YOUR MIND... PROBABLY NOT HARD TO DO!



This new adventure has to be massive, doing things we might struggle to show on screen. That's the beauty of comics. But it also has to sustain itself across a year, and that's where Alan's so inspired. He absolutely gets the *Doctor Who* cliffhanger and this new comic strip has some crackers coming up!"

Artist Lee Sullivan made an immediate impact with his first **DWM** strip – 1988's *Planet of the Dead*, in which the Seventh Doctor met shape-shifters who took the form of his first six incarnations. Lee then established himself as a Dalek specialist, a skill hinted at by his superb work on Marvel UK's *Transformers* comic. Indeed, the Daleks' last appearance in the strip, *Children of the Revolution* (2001-02), was the last **DWM** strip he drew.

Russell was keen to have the Daleks facing the Fourteenth Doctor in his first adventure, and there was no doubt in his mind who should draw them. "Come on, if it's Daleks, it's Lee," says Russell. "I am absolutely honoured to be working in the same world as him! What a privilege."

"I was very happy to be invited by Marcus to return to **Doctor Who Magazine**," Lee says, "and the timing was right for me for once, so it all fits together very nicely." And is it an enjoyable assignment? "Drawing Daleks I wouldn't say is a pleasure but it's very interesting. They have a very particular set of angles and they change from being round in cross-section at the top and then they mutate appropriately into a much more angular beast by the time you get to the base of them."

> "IT DOES FEEL LIKE A CONTINUATION – AND INDEED *IS* A CONTINUATION – OF THE TV STORYLINE."
>
> LEE SULLIVAN

Giving Lee and Alan the necessary reference material while keeping a tight lid on security has been a tricky balance. "I'll give Alan notes to try to keep his voice consistent with what's in our scripts," says Scott. "But then there are other details, like which sonic screwdriver the Doctor's using, or what the TARDIS interior currently looks like. There's a lot of meticulous juggling going on to give as little away as we can, but making certain everyone has all they need."

"It's really good to be involved with something that has the blessing of the production team," says Lee. "It does feel like a continuation – and indeed *is* a continuation – of the TV storyline, and I hope it's seen as such by the readers. Mostly I hope that I manage to do the story justice and don't disappoint after 20 years' absence!"

As you'll have already seen, *Liberation of the Daleks* hits the ground running, with a Doctor described by Alan as "born again, full of life and love. I originally imagined we'd be talking much more about the regeneration itself, but the feedback I got back from Scott was, 'No no no – just go straight into an adventure, no messing about.'" He adds that, while writing, "The main note I got back was 'Bigger! Bigger! More Daleks!'"

And what can we expect as the story unfolds?

"Bigger! Madder! Even more Daleks!"

Russell agrees: "This strip is truly an epic. Wait till you see what's coming up..." **DWM**

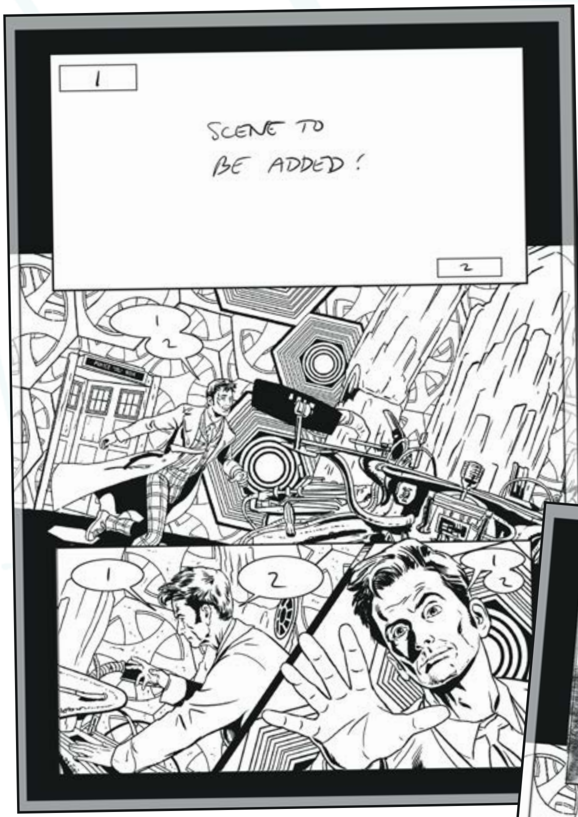
Above left: Bogus Doctors assemble in Episode Two of *Planet of the Dead*, from **DWM** issue 142 (1988). Script by John Freeman with art by Lee Sullivan.

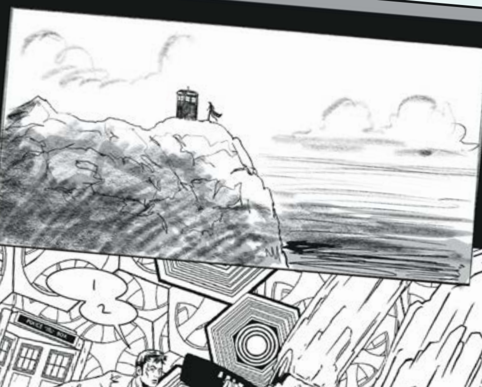
Above right: The Daleks in Part Two of *Children of the Revolution*, from **DWM** issue 313 (2002). Script by Scott Gray, art by Lee Sullivan and colours by Adrian Salmon.

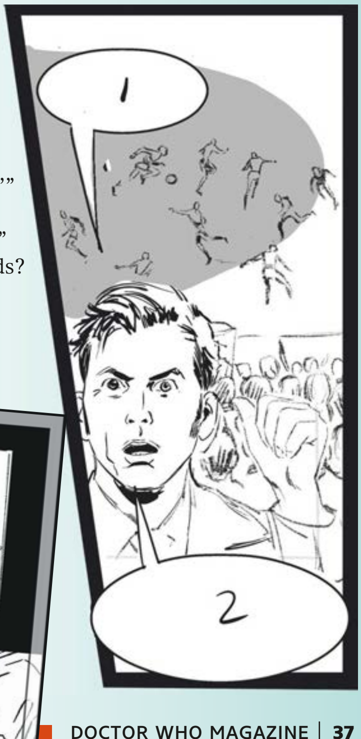
Below left: Pencils for the opening page of *Liberation of the Daleks*, with space for a panel to be added after broadcast of *The Power of the Doctor*.

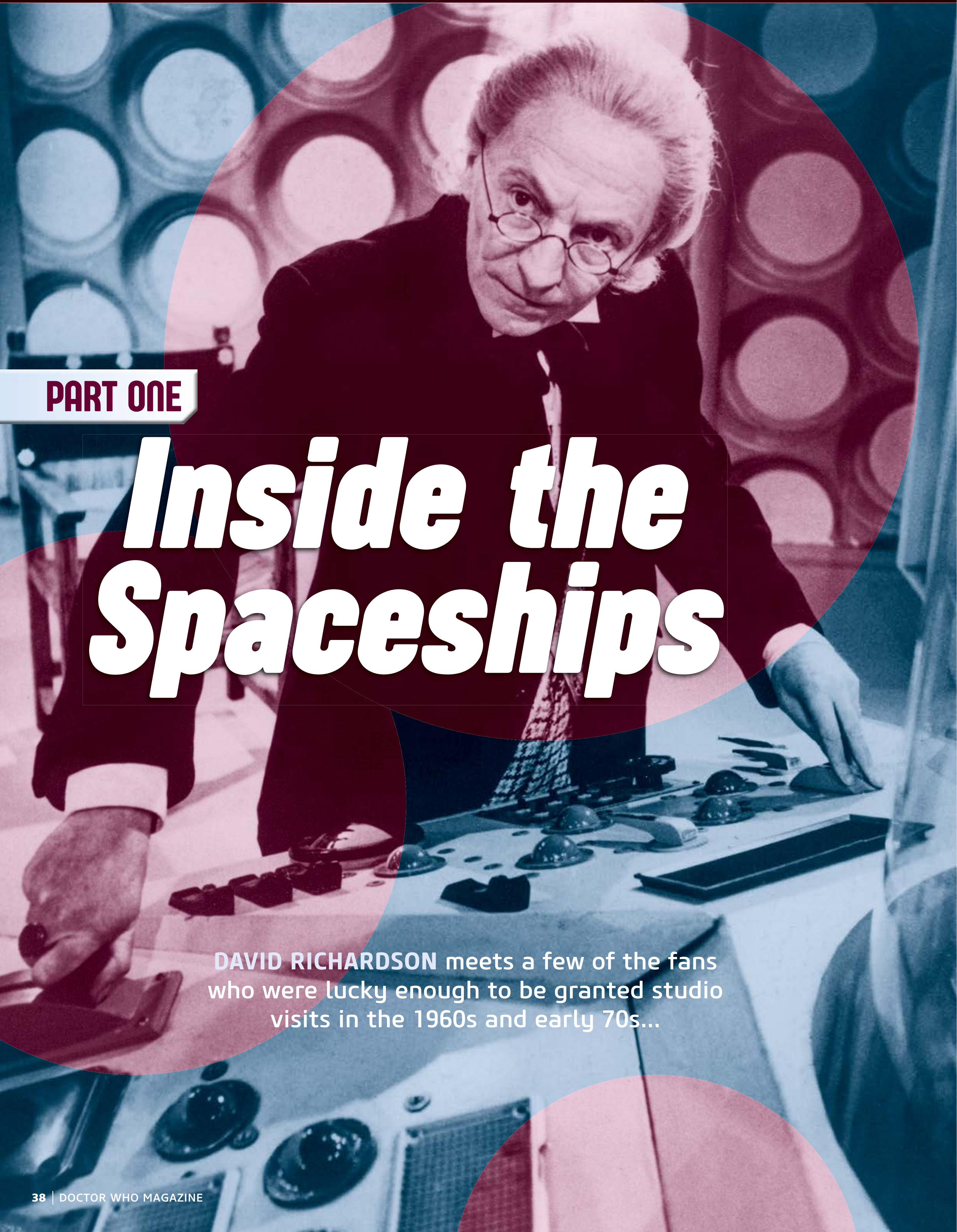
Below centre: The same page with a draft version of the opening panel in place.

Below right: Numbered balloons incorporated into pencil art as a guide for letterer Roger Langridge.





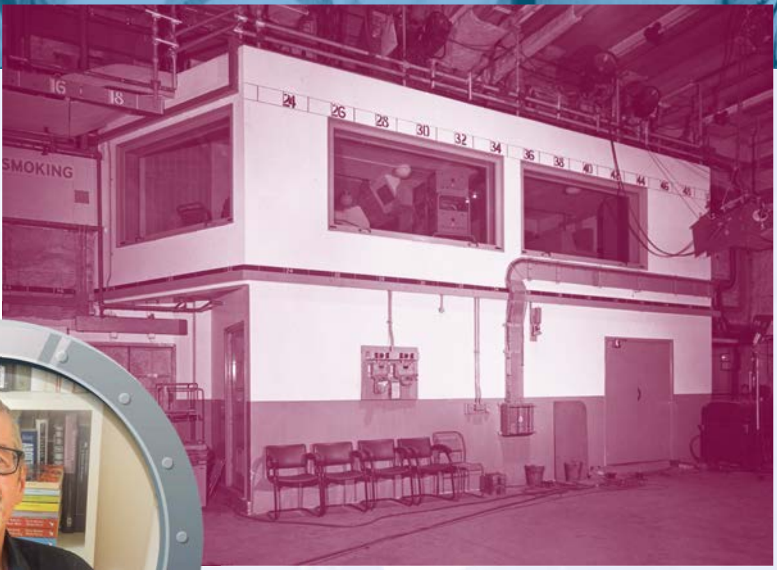




PART ONE

Inside the Spaceships

DAVID RICHARDSON meets a few of the fans who were lucky enough to be granted studio visits in the 1960s and early 70s...



Doctor Who's history has been explored and dissected for decades, its making told from a myriad of perspectives – those of producers, directors, actors, writers, designers and more. Yet one story has never been told – the outsiders' view.

Between 1963 and 1989, when *Doctor Who* was recorded (mostly) at Lime Grove Studios, Riverside Studios and BBC Television Centre, many fans and observers were fortunate enough to walk past security to watch the programme being made at first hand. This is their story...

David J Morris was six years old when he became one of the very first members of the viewing public to step through the programme's fourth wall. "My dad was an electrical engineer and he did designs for electrical machinery and sets," says David. "Because I was a big fan he took me up to Television Centre. We went into this huge workshop and they had the first ever Dalek they'd built. They took the top off and I looked inside! Then a few weeks later he said, 'Do you want to come up and see them rehearsing the show?'"

And so, on Friday 24 January 1964, the young David found himself being driven to Lime Grove Studio D to watch camera rehearsals for *The Brink of Disaster* – the second episode of that year's TARDIS-only two-parter, *Inside the Spaceship*.

"My memories of it are very clear because it was the most vivid experience of my six-year-old life. As I walked in there was a big porthole of pink-tinted glass in the wall. I was told a director could look through it and it would give him an idea of how things were going to look in black and white. It was something to do with the way the colours would respond through that filter.

"IT WAS THE MOST VIVID EXPERIENCE OF MY SIX-YEAR-OLD LIFE." DAVID J MORRIS

"Off to the left of the entrance was a gantry overlooking the TARDIS control room set, and we sat on that. It was a full set rehearsal, like watching a play. It was very stagey. I watched almost all of one run-through. It was curtailed because someone came up and said, 'William Hartnell is finding it distracting to have you watching from the gantry.' So we had to leave. I even liked that – it was the irascible Doctor, so the fact he didn't like me being there felt in character!"

As a result, David missed the final scene – the cliffhanger ending that set up the opening episode of *Marco Polo* (1964). "In a corner of the studio they had the police box on a pile of sawdust with a Perspex footprint in it," he recalls. "I told all my friends when I got back, 'There's going to be a scene with the TARDIS and a giant footprint in the →

Opposite page: A publicity shot of William Hartnell as the Doctor from *Inside the Spaceship* (aka *The Edge of Destruction*, 1964).

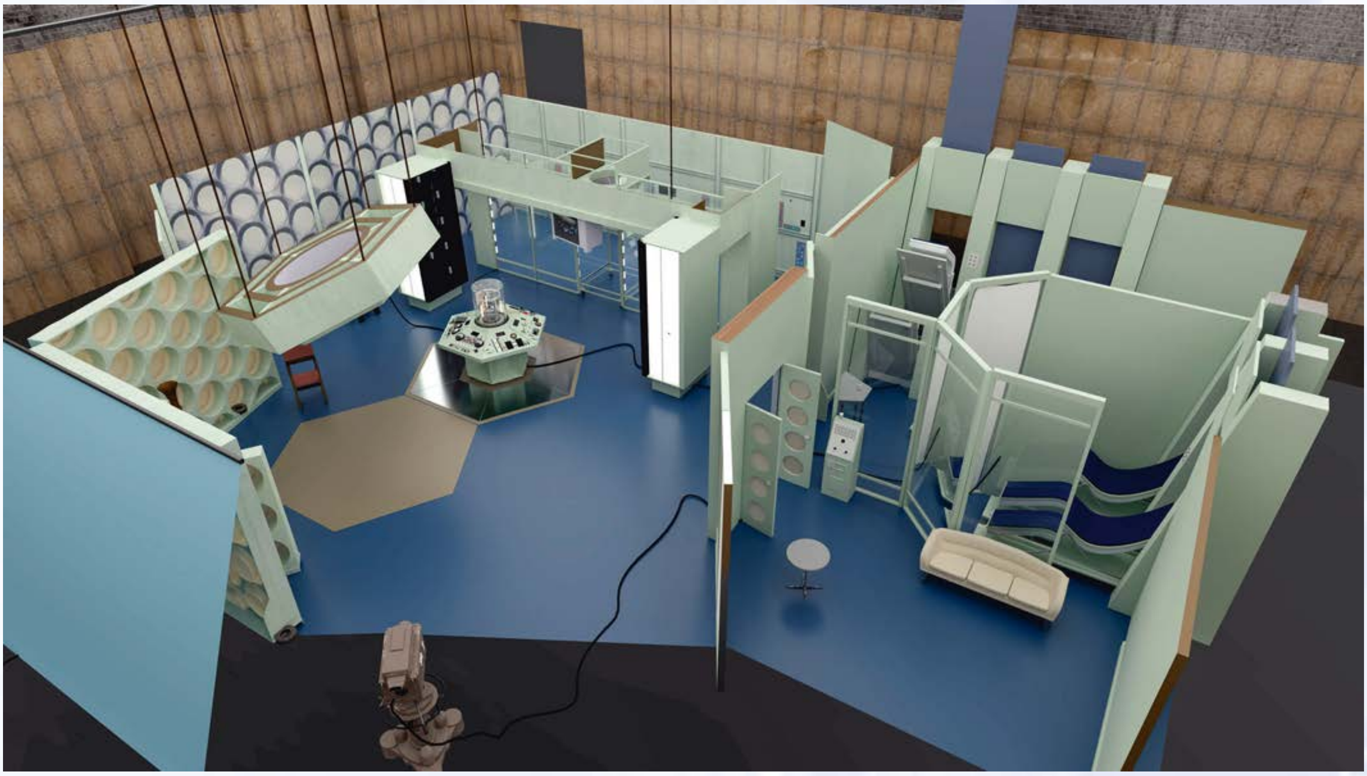
Above right: The viewing gallery at Lime Grove Studios.

Left inset above: David J Morris witnessed camera rehearsals for *The Brink of Disaster*, the second and final episode of *Inside the Spaceship*.

Left inset below: A giant footprint in the snow – seen in the cliffhanger to *The Brink of Disaster*.

Below: A CG reconstruction by Andrew Orton, showing the *Inside the Spaceship* sets as laid out in Lime Grove Studio D.

Image © Andrew Orton.



Right: The crew prepare for action on the set of *The Daleks*, the second episode of *The Dalek Invasion of Earth* (1964), recorded at Riverside Studios.

Far right: Barbara (Jacqueline Hill), David Campbell (Peter Fraser) and Susan (Carole Ann Ford) prepare to attack the invaders in the second episode of *The Dalek Invasion of Earth*.

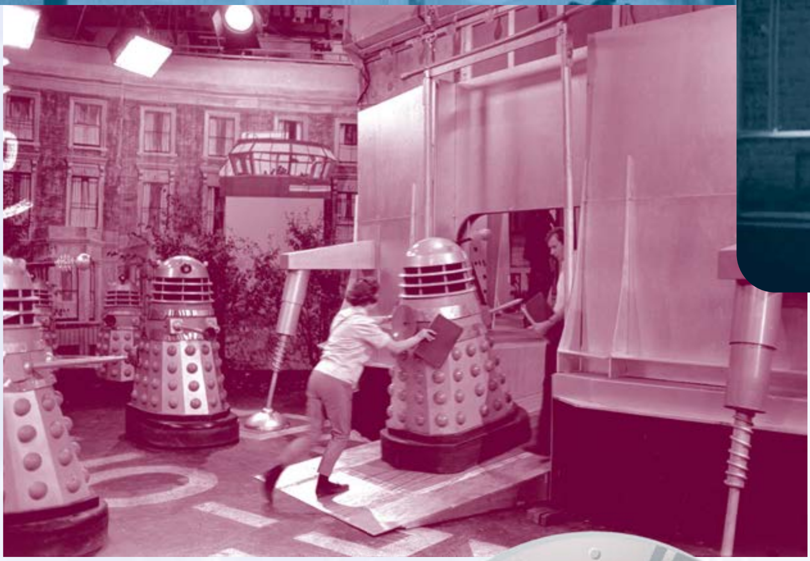
Right inset: Helen Lloyd took an active part on set during the recording of *The Dalek Invasion of Earth*.

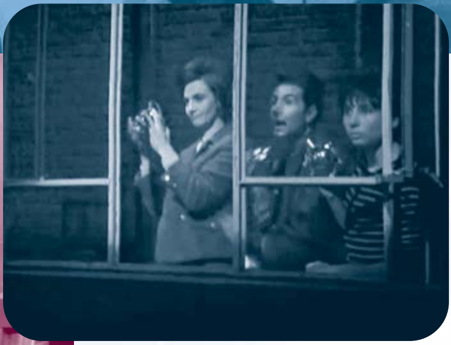
Below left: The aftermath of the devastating battle in Episode 7 of *The Evil of the Daleks* (1967).

Below centre: A page from the camera script for Episode 7 of *The Evil of the Daleks*.

Below right: The Doctor (Patrick Troughton) and Jamie (Frazer Hines) are guarded by a Yeti at Covent Garden station in Episode 6 of *The Web of Fear* (1968).

Bottom right: The impressive Covent Garden platform set was constructed in Lime Grove Studio D.





→ sand!' What I didn't realise was it was going to be snow."

Even though David had gone further than any fan could dream of at that point, he was eager not to break the programme's spell. "I was very into the belief in the story," he explains. "When we first arrived at Lime Grove I got into the elevator and the cast got in, in full costume. My dad was saying, 'You could talk to them.' I didn't want to. Not because I was shy – I didn't want them to talk to me as actors. I wanted to retain my belief in them as characters."

Just seven months later, teenager Helen Lloyd met the Daleks, too – although this time they were in action at Riverside Studios for the recording of *The Dalek Invasion of Earth* (1964). Helen, now an actress whose credits include *Doctor Who* audios for Big Finish, doesn't remember the date, but it would appear to have been Friday 25 September, when the second episode, *The Daleks*, was in studio. She even got to play an important part in one sequence – when the rebel humans throw bombs during their attack on the Daleks' saucer.

"I went to school with a girl called Mary Burke, whose sister was married to Spencer Chapman, who was a set designer on *Doctor Who*," says Helen. "I knew I wanted to be an actor and Mary invited me stay with her sister and Spencer in Chiswick. The treat was to go and watch an episode of *Doctor Who* being recorded. We got there early as Spencer was setting up, and there were huge polystyrene blocks that had to be exploded onto the set. Mary and I got to push the polystyrene rocks over [on cue] – it was terribly exciting."

Though scheduling pressures prevented most of the main cast from mingling with the visitors, Helen did get a chance to meet the programme's star. "William Hartnell was very sweet and posed for a photograph with us,

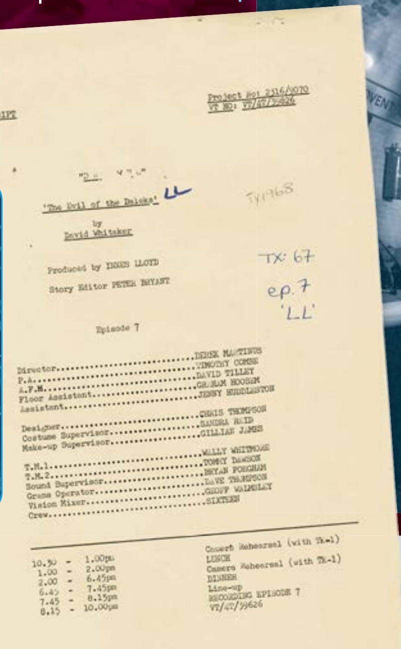
FAMILY OUTING

One very easy way to visit the *Doctor Who* set was to be the son of its star, as Michael Troughton discovered when he dropped in on a recording of *The Evil of the Daleks* in 1967. Still a schoolboy at the time, Michael spent the day playing inside Daleks – and was lucky enough to meet their big boss, too. "I remember watching the Emperor Dalek in the corner of the studio – it was enormous!" says Michael. "They finally blew it up at Ealing, which I remember going to as well.

"The Daleks were silver with bright blue bubbles – the colours were odd because they were chosen specifically for the monochrome video. Sometimes in those early days the make-up was quite hideous on the actors when you saw it, but on the television monitors and on television it looked normal."

Michael had been due to visit the North Wales shoot for *The Abominable Snowmen* (1967) with his elder brother David, but when the latter fell ill the trip was cancelled. Instead, he was offered a second studio visit – this time to meet the Yeti for the sequel, *The Web of Fear* (1968).

"The set was just so stunning," Michael recalls. "It's ingrained in my memory – Dad and Frazer acting in the Underground station. It was amazing to be able to sit there in my special chair with a nice glass of lemonade and watch it all unfold in front of me."



CAMERA SCRIPT
BBC-1

Project No: 2316/9070
VT NO: VT/4T/39626

TX 1968

'The Evil of the Daleks' LL

by
David Whitaker

TX: 67

Produced by INNES LLOYD

Story Editor PETER BRYANT

ep. 7
'LL'

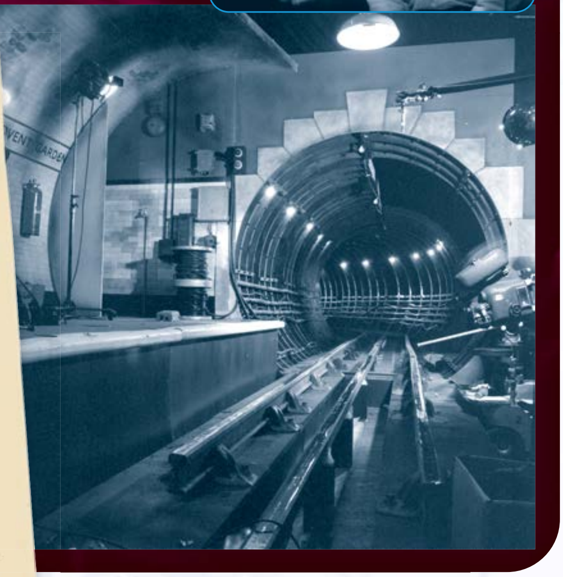
Episode 7

Director........DEREK MARTINUS
P.A........TIMOTHY COMBE
A.F.M........DAVID TILLEY
Floor Assistant........GRAHAM HOOSEM
Assistant........JENNY HUDDLESTON

Designer........CHRIS THOMPSON
Costume Supervisor........SANDRA REID
Make-up Supervisor........GILLIAN JAMES

T.M.1........WALLY WHITMORE
T.M.2........TOMMY DAWSON
Sound Supervisor........BRYAN FORGHAM
Grams Operator........DAVE THOMPSON
Vision Mixer........GEOFF WALMSLEY
Crew........SIXTEEN

10.30 - 1.00pm Camera Rehearsal (with TK-1)
1.00 - 2.00pm LUNCH
2.00 - 6.45pm Camera Rehearsal (with TK-1)
6.45 - 7.45pm DINNER
7.45 - 8.15pm Line-up
8.15 - 10.00pm RECORDING EPISODE 7
VT/4T/39626



Above left: Major Green (Alan Curtis) and warehouse staff in Episode 3 of *The War Machines* (1966).

Above centre: A hypnotised Polly (Anneke Wills) is confronted by Ben Jackson (Michael Craze) in Episode 3.

Above right: A War Machine fires its weapon in Episode 3.

Left inset: Nigel Preston met William Hartnell during production of *The War Machines* Episode 3.

Below left: A page from the camera script for Episode 3 of *The Web of Fear*.

Below right: Arcturus in *The Curse of Peladon* (1972).

and did an autograph – neither of which I have any more. I remember he was rather slight and smaller than I expected. Television certainly enlarged him."

Nigel Preston was nine when he was taken on a day trip to Riverside Studios to see the making of the third episode of *The War Machines* (1966). "My father was a senior engineer at the BBC," he explains. "He was acquainted with [*Doctor Who* producer] Innes Lloyd and that's how the visit was arranged. My parents hadn't told me about the trip in advance, as they thought I wouldn't sleep."

Much of the episode is set in a warehouse, in which the servants of the supercomputer WOTAN – including hypnotised companion-to-be Polly – prepare to attack London. Nigel's reaction when he walked into the studio? "I suppose I was a bit disappointed, actually. It was all a bit drab, this warehouse with people wearing brown coats. The War Machine itself was just not as good as a Dalek, though one of the technicians took great delight in firing off the gun when I was there, so I saw this big cloud of CO_2. At one point, when they were on a break, William Hartnell went for a cup of tea. He was sitting there at this counter and he had two pieces of individually wrapped McVitie's fruitcake – and he gave one to me!"

An invitation via the *Blue Peter* production office brought Justin Richards, plus his brother and mother, to the set of *The Web of Fear* on Saturday 27 January 1968 – an afternoon visit to see rehearsals for Episode 3 at Studio D in Lime Grove. "We were told that the story was set partly in the London Underground, and was about the Yeti. This of course sent us wild with excitement and anticipation," Justin wrote in the early-1980s fanzine *Frontier Worlds*. "We were shown a scene with a Yeti being rehearsed. This involved a man (Travers) being taken into a room by a Yeti and holding up a small pyramid, then telling the people in the room he was the Intelligence. The most worrying point was that the Yeti was undressed! It had no fur on at all."

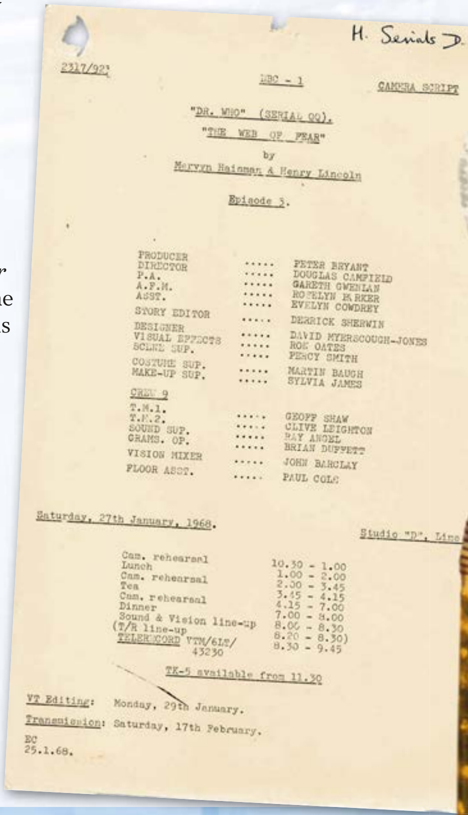
Before leaving, the family was introduced to the Doctor and his companions – played by Patrick Troughton, Frazer Hines and Deborah Watling. "I do remember Frazer telling me that his kilt was a McCrimmon tartan. Deborah Watling gave me a kiss and Patrick Troughton showed me his braces – they were bright red, with gold animals embroidered on them. Patrick told me they were embroidered for him by his mother."

In January 1972, schoolboy Jan Vincent-Rudzki, who would one day be co-founder of the *Doctor Who* Appreciation Society, gained access to TC3 at Television Centre to watch the making of *The Curse of Peladon*. "A friend and I from school were ringing up [*Doctor Who* producer] Barry Letts at home, and we badgered him: 'Can we come on a set visit please?' And eventually he relented," says Jan. "His number was in the phone book. It was that easy."

In fact, it was Letts who greeted the two young visitors at the gates of TV Centre and escorted them to the studio. "My first reaction going in was, 'My God, it's so quiet!' I remember walking on these plastic ramps that prevented the cables from being walked on." The serial's tank-based alien villain was in evidence, too. "Arcturus was sitting in a corner, not doing much but bubbling away. But there was no sign of the Ice Warriors. We saw a scene being recorded where the Doctor was lying on a bed and Hepesh was sounding off at him... [Most likely this was Episode Three, recorded on Monday 31 January.] Then we met Jon Pertwee and Katy Manning afterwards, and Jon signed my scrapbook." →

"MY FIRST REACTION GOING IN WAS, 'MY GOD, IT'S SO QUIET!'"

JAN VINCENT-RUDZKI



H. Serials D. Tel

2317/923

BBC - 1

CAMERA SCRIPT

"DR. WHO" (SERIAL QQ).

"THE WEB OF FEAR"

by

Mervyn Haisman & Henry Lincoln

Episode 3.

PRODUCER	.....	PETER BRYANT
DIRECTOR	.....	DOUGLAS CAMFIELD
P.A.	.....	GARETH GWENLAN
A.F.M.	.....	ROSELYN PARKER
ASST.	.....	EVELYN COWDREY
STORY EDITOR	.....	DERRICK SHERWIN
DESIGNER	.....	DAVID MYERSCOUGH-JONES
VISUAL EFFECTS	.....	RON OATES
SCENE SUP.	.....	PERCY SMITH
COSTUME SUP.	.....	MARTIN BAUGH
MAKE-UP SUP.	.....	SYLVIA JAMES

CREW 9

T.M.1.	.....	GEOFF SHAW
T.M.2.	.....	CLIVE LEIGHTON
SOUND SUP.	.....	RAY ANGEL
GRAMS. OP.	.....	BRIAN DUFFETT
VISION MIXER	.....	JOHN BARCLAY
FLOOR ASST.	.....	PAUL COLE

Saturday, 27th January, 1968.

Studio "D", Lim

Cam. rehearsal	10.30 - 1.00
Lunch	1.00 - 2.00
Cam. rehearsal	2.00 - 3.45
Tea	3.45 - 4.15
Cam. rehearsal	4.15 - 7.00
Dinner	7.00 - 8.00
Sound & Vision line-up	8.00 - 8.30
(T/R line-up	8.20 - 8.30)
TELERECORD VTM/6LT/ 43230	8.30 - 9.45

TK-5 available from 11.30

VT Editing: Monday, 29th January.

Transmission: Saturday, 17th February.

EC
25.1.68.

Above left: Jon Pertwee and Elisabeth Sladen flank Keith Miller during production of *Planet of the Spiders* (1974). Keith was in his early teens when he created the *Doctor Who* Fan Club in 1972. Photo © Keith Miller.

Above centre and right: Elisabeth Sladen as Sarah Jane Smith. Photos © Keith Miller.

Right inset: Keith Miller has fond memories of his set visits in the 1970s.

Below left: The Inter Minor set constructed in BBC Television Centre Studio 6 for *Carnival of Monsters* (1973).

Below right: This decaying Sea Devil head is carefully retained by the BBC.

Also in 1972, Edinburgh-based Keith Miller formed The *Doctor Who* Fan Club. The first fan body dedicated to the series, the club forged close links with the show's production office. Liaising regularly with production secretary Sarah Newman, Keith was invited to Television Centre in June to see a recording of *Carnival of Monsters* (1973) – the first Season 10 story to go before the cameras.

The day began at the production office in Shepherd's Bush. "Outside the door to the office was the polystyrene statue of Aggedor from *The Curse of Peladon*," Keith recalls, "and the office was a bit chaotic to say the least. Piles and piles of paper everywhere, shelves full of masks, including a Mutant and a Sea Devil, which Sarah reached up and handed down to me to try on. It didn't smell terribly nice, but it was exciting trying it on. From there, Sarah took us on the short five-minute walk to Television Centre."

What was Keith's first memory of walking into TC4? "How small the sets were," he says. "We saw the SS *Bernice* and the interior of the miniscope. There was a small corner dressed in yellow drapes for CSO shots of a three-foot-long Drashig.

"The first actors I was introduced to were Jenny McCracken [playing Claire Daly] and Ian Marter [Lieutenant Andrews]. Jenny was in her flapper outfit and Ian his sailor suit. I was to meet Ian again two years later when he took on the role of Harry Sullivan. Katy Manning barrelled into me – "Sorry! Blind as a bat!" – nearly knocking me over, and Jon [Pertwee] appeared, dressed in nothing but a towel, to find out what all the commotion was outside his dressing room!"

Keith would visit the studio twice more during Pertwee's tenure. Later in 1972, he dropped in on the serial devised to mark the programme's tenth anniversary. "*The Three Doctors* [1972-73] was always going to be special," he says. "Even though it was still only November, there was a real Christmas vibe in the studio, which came across on screen, I think."

The now-ailing First Doctor wasn't present, however. "I was so looking forward to meeting Bill Hartnell and shaking his hand to thank him for everything he'd done for the show, but it was not to be." Keith had a near-miss with Hartnell's successor, who at this stage in his career was famously shy of fans. "Sarah and I were making our way through the BBC when she spotted Patrick [Troughton] coming towards us down a busy corridor. Sarah waved to him and pointed to me. Pat's face fell. He waved and hurried off in a different direction!"

> "LIS SLADEN AND I HIT IT OFF FROM DAY ONE AND WE HAD SOME GREAT LAUGHS TOGETHER." KEITH MILLER

On Wednesday 17 April 1974, Keith was one of three youthful fans who witnessed work on the Third Doctor's swansong, *Planet of the Spiders*. "I was there for the Tibetan refuge [ie, the meditation centre]. The studio also contained a large space for CSO for the spiders. They needed the bigger space as the spiders were operated by special effects guys on step ladders, manipulating the puppets on thin lengths of wire.

"I was introduced to George Cormack, who was guest-starring as K'anpo. Barry [Letts] said to him, 'These are the big fans of the show!' George replied, 'Then you need your heads examined! Why are you filling your heads with this nonsense? Don't you have schoolwork to swot up on?' Later, during a break in filming, I was wandering about the empty Buddhist retreat set, and spotted George having a quiet seat in the chair his character was eventually to regenerate in. I pretended I hadn't seen him, but he had seen me. I struck up a conversation... and he

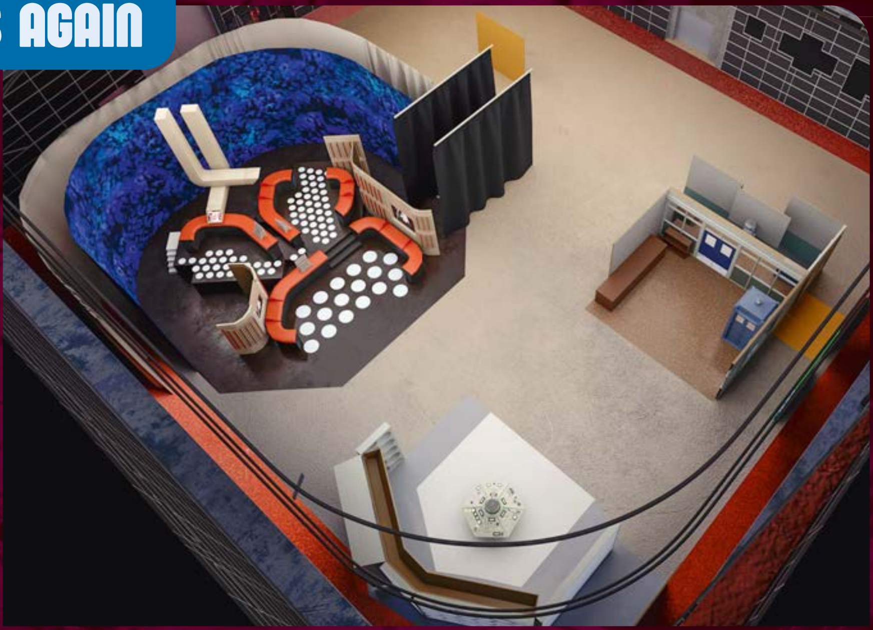
BRIG MOUTH STRIKES AGAIN

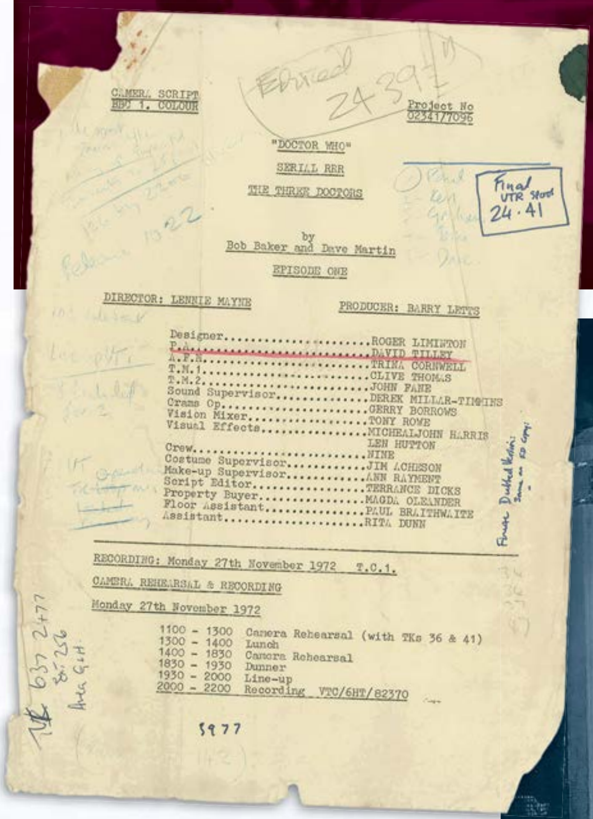
On Monday 27 November 1972, *Doctor Who* Fan Club founder Keith Miller was invited to TC1 at Television Centre to witness recording of the tenth-anniversary serial, *The Three Doctors* (1972-73). The schedule encompassed scenes set on the Time Lords' home planet, at UNIT HQ, and inside the TARDIS – and Keith recalls that Patrick Troughton's return as the Doctor, materialising in the TARDIS control room, was accompanied by cheers from the crew in the gallery.

The actor playing the Brigadier made a big impression. "Nicholas Courtney was a gent, with a great sense of humour. I remember when there was a tea break, we were chatting on the TARDIS set and he went 'Hold on a second...' and peeled off the famous moustache and stuck it to the time rotor. 'That's better. Gets to be a bit of a pain in the backside after a while.' I never knew it was stuck on!

"When I was on the TARDIS, I had been told not to touch anything, but I really couldn't resist reaching out and touching the console. I'll never forget that."

Asked to describe the process of studio recording, Keith admits that "It was interminably slow. I must have seen Dr Tyler open that orange box and get zapped by the gell monster – or a CSO'd piece of tinsel on a stick – 50 times. But this was *Doctor Who* and I didn't mind in the slightest. This was magic being made!"





CAMERA SCRIPT
BBC 1. COLOUR

Edited
24.39½

Project No
02341/7096

"DOCTOR WHO"

SERIAL RRR

THE THREE DOCTORS

by
Bob Baker and Dave Martin

EPISODE ONE

Final
VTR shot
24.41

DIRECTOR: LENNIE MAYNE

PRODUCER: BARRY LETTS

Designer	ROGER LIMINTON
~~P.A.~~	~~DAVID TILLEY~~
A.F.M.	TRINA CORNWELL
T.M.1	CLIVE THOMAS
T.M.2	JOHN FANE
Sound Supervisor	DEREK MILLAR-TIMMINS
Crams Op.	GERRY BORROWS
Vision Mixer	TONY ROWE
Visual Effects	MICHEALJOHN HARRIS LEN HUTTON
Crew	NINE
Costume Supervisor	JIM ACHESON
Make-up Supervisor	ANN RAYMENT
Script Editor	TERRANCE DICKS
Property Buyer	MAGDA OLEANDER
Floor Assistant	PAUL BRAITHWAITE
Assistant	RITA DUNN

Finale Dubbed Version

RECORDING: Monday 27th November 1972 T.C.1.

CAMERA REHEARSAL & RECORDING

Monday 27th November 1972

1100 - 1300	Camera Rehearsal (with TKs 36 & 41)
1300 - 1400	Lunch
1400 - 1830	Camera Rehearsal
1830 - 1930	Dunner
1930 - 2000	Line-up
2000 - 2200	Recording VTC/6HT/82370

637 2477

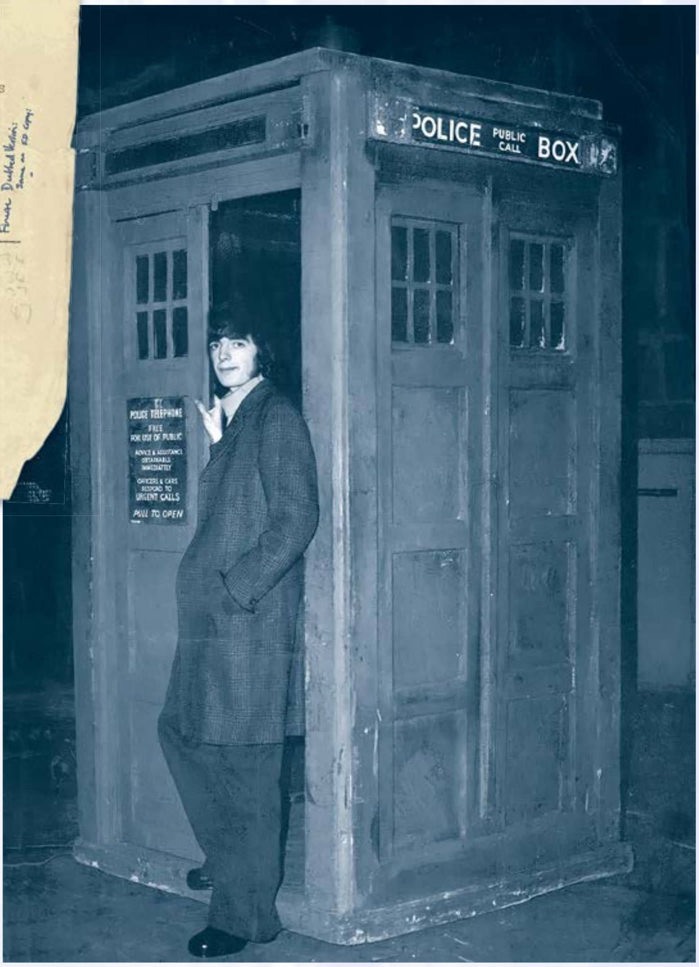
5977

was the nicest man. Turns out he came from Edinburgh, too, and was brought up in the street where I worked! That was lovely."

Keith formed a rapid rapport with Elisabeth Sladen, who played the Doctor's associate Sarah Jane Smith. They'd meet again several times on subsequent trips. "Lis and I hit it off from day one and we had some great laughs together. She was quite down to earth but became totally focused when on set." He also recalls bidding adieu to Jon Pertwee: "He shook me warmly by the hand and said 'Well, goodbye, Keith. Thanks for everything!' I just grinned and left, and didn't tell him what a brilliant Doctor he was.

"If I could go back in time..." **DWM**

To be continued...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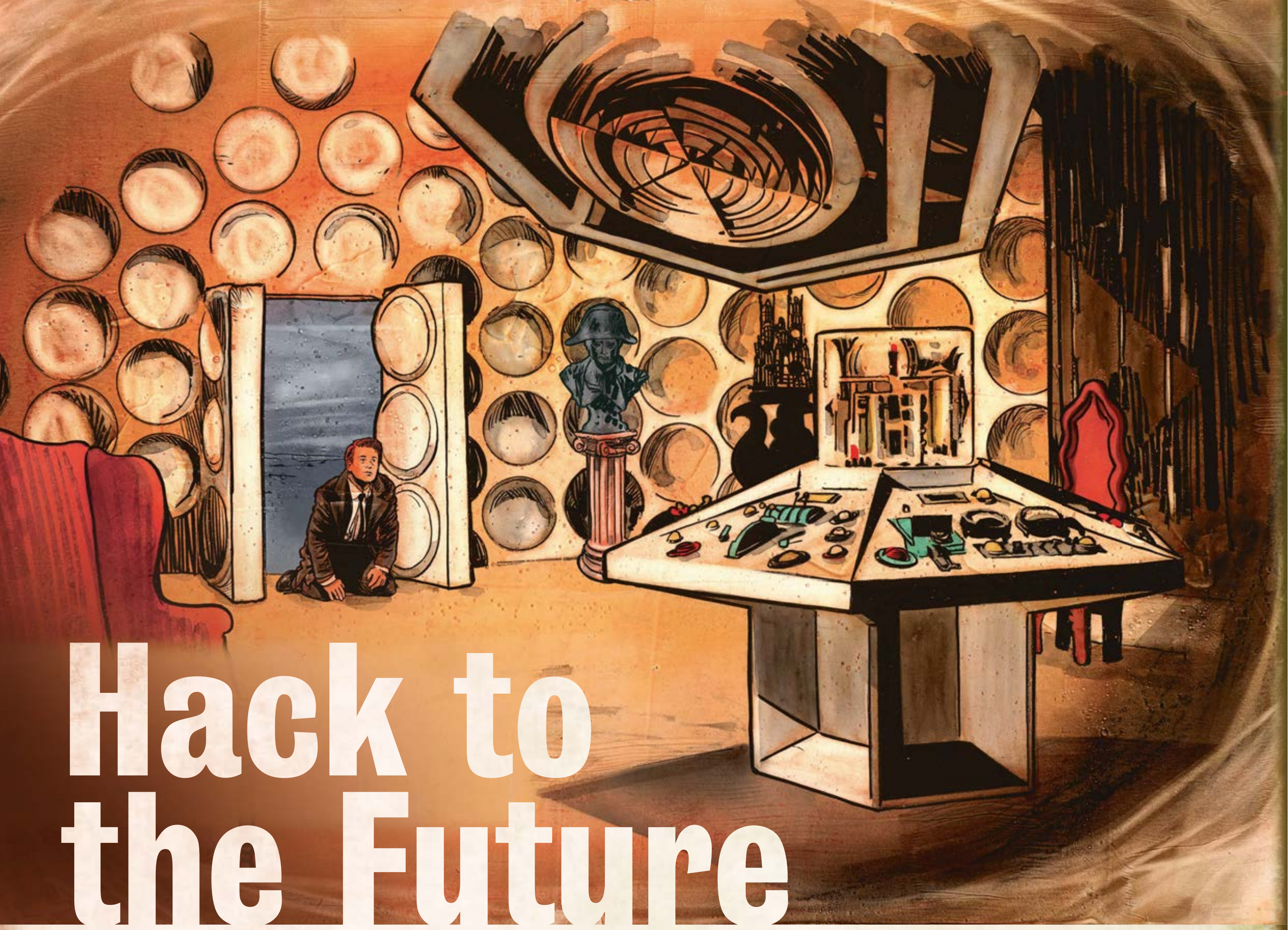
OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

Top: A CG reconstruction of the set constructed at BBC Television Centre Studio 1 for the first episode of *The Three Doctors* (1972-73). Image © Andrew Orton.

Above: The Doctor (Patrick Troughton), the Brigadier (Nicholas Courtney) and Jo Grant (Katy Manning) at the console in *The Three Doctors*.

Far left: The first page of the camera script for Episode One of *The Three Doctors*.

Left: Keith Miller on set with the TARDIS prop. Photo courtesy of Keith Miller.



Hack to the Future

A new hardback edition of David Whitaker's seminal novel *Doctor Who and the Daleks* has been illustrated by **ROBERT HACK**. The artist and key members of the creative team discuss the project with **CHRIS BENTLEY**.

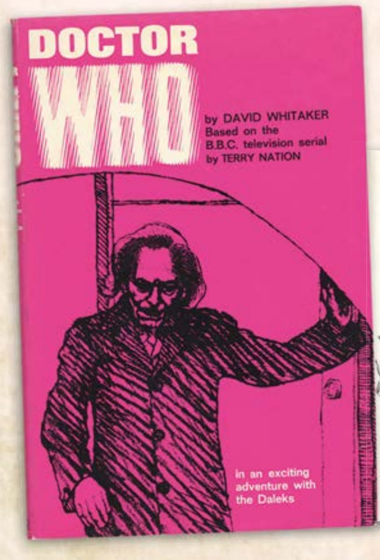
Above: Ian enters the *Tardis* – one of the first images in the new edition of *Doctor Who and the Daleks*, illustrated by Robert Hack (right inset).

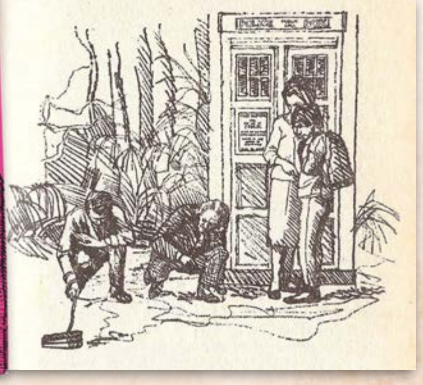
Below left: David Whitaker's novel *Doctor Who in an Exciting Adventure with the Daleks* was first published by Frederick Muller in 1964.

Below right: The *Tardis* travellers find anti-radiation meds in one of Arnold Schwartzman's first-edition illustrations.

It begins in the aftermath of a terrible road accident on Barnes Common in South London. A disaffected science teacher and a private tutor meet in heavy fog and search for the latter's pupil, a strange teenage girl with unusual historical knowledge. They meet an elderly man with everlasting matches and, suspecting he has imprisoned the girl in a police box, the science teacher overpowers him and barges inside...

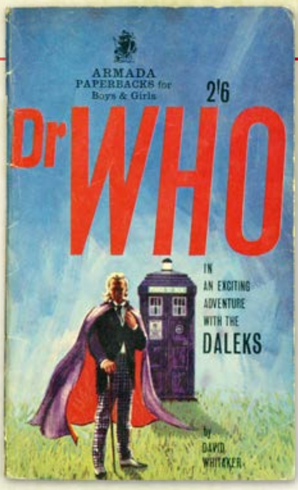
These are the events of the opening chapter of *Doctor Who in an Exciting Adventure with the Daleks*, the very first *Doctor Who* novel, originally published in hardback by Frederick Muller on 12 November 1964. Written by the series' first story editor, David Whitaker, this novelisation of the first Dalek serial (1963-64) was an adaptation of Terry Nation's original, told in the first person by Ian Chesterton, the aforementioned science teacher.

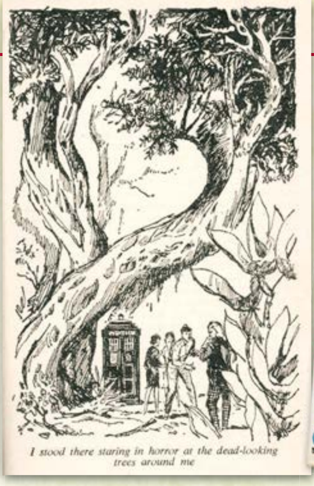


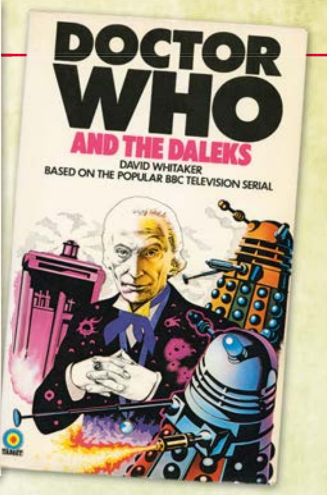


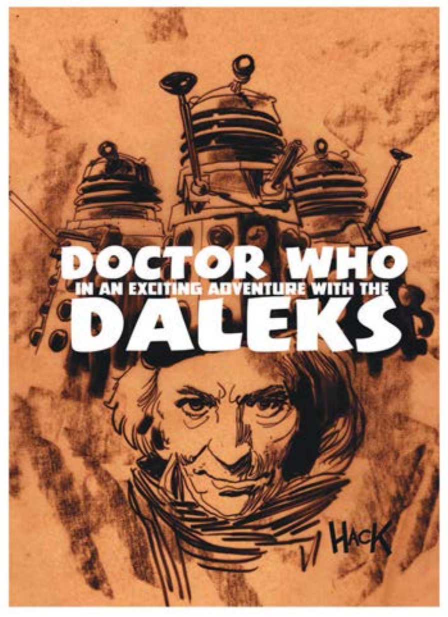
To keep the novel self-contained, Whitaker devised an alternative introduction to the Doctor and his TARDIS, completely different from that seen in the series' opening episode, *An Unearthly Child* (1963) – and abandoned the time travellers' subsequent on-screen visit to Earth's prehistory, taking them directly to the petrified forest on planet Skaro for their first encounter with the Daleks. Other embellishments to the TV story included Ian staging a boxing match between Thal brothers, a detailed description of a Dalek creature inside the machine casing, an attack by monsters from the lake of mutations, and the appearance of a Dalek master controller housed in a glass casing.

The original hardback book was illustrated by acclaimed graphic designer Arnold Schwartzman, who later became an Oscar-winning film director with his Holocaust documentary *Genocide* (1982). For the 1965 Armada Paperbacks edition, Schwartzman's artwork was replaced with new drawings by Peter Archer, an Armada house artist who subsequently


ARMADA PAPERBACKS for Boys & Girls
2'6
Dr WHO
IN AN EXCITING ADVENTURE WITH THE DALEKS
by DAVID WHITAKER


I stood there staring in horror at the dead-looking trees around me


DOCTOR WHO
AND THE DALEKS
DAVID WHITAKER
BASED ON THE POPULAR BBC TELEVISION SERIAL


DOCTOR WHO
IN AN EXCITING ADVENTURE WITH THE
DALEKS
HACK

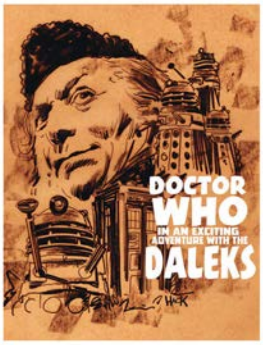
became one of Britain's leading military and historical painters.

The Schwartzman art was restored for the 1973 Target Books paperback. Retitled *Doctor Who and the Daleks*, and with a stunning new cover illustration by Chris Achilléos, this edition proved so popular it was reprinted some 14 times over the next 20 years.

A new UK edition followed from BBC Books in 2011, this time with an introduction by writer Neil Gaiman and slight modifications to correct several inconsistencies in the original text. Now BBC Books has produced a deluxe, large-format hardback version of that 2011 edition, illustrated in full colour throughout… and with over 50 paintings by Pennsylvanian comic-book artist Robert Hack.

"Conceptually, the two objectives in my mind were to show things that are in the book but weren't seen on TV."

RICHARD ATKINSON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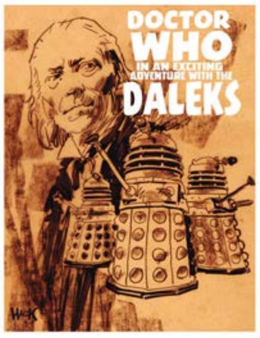
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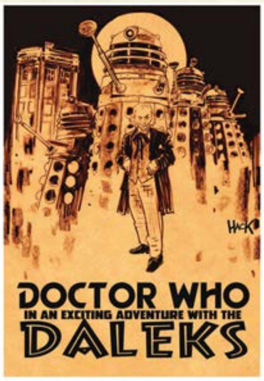

HACK
DOCTOR WHO
IN AN EXCITING ADVENTURE WITH THE
DALEKS

Editorial director Albert DePetrillo explains how the book came about. "We were having a general discussion last year about our most popular, famous *Doctor Who* novels and how we could do something special around them," he says. "We all loved those illustrated editions that have been done for the Harry Potter novels and Philip Pullman's *His Dark Materials*. So we quickly landed on what could be done with David Whitaker's novel – the one that still sets the standard for *Doctor Who* fiction. It's a great novel, and we loved the idea of bringing an equally great illustration element to it."

Art direction for the project was by former **Doctor Who Magazine** designer Richard Atkinson. "I could see that an illustrated Target book offered a lot of potential, so I was very pleased to do it," he says. "It's a book I love and certain lines from it are lodged in my memory, including that first one – 'I stopped the car at last and let the fog close in around me', which was the inspiration for the first illustration in the book. That's a great one – Ian pulling up in his Morris Minor!

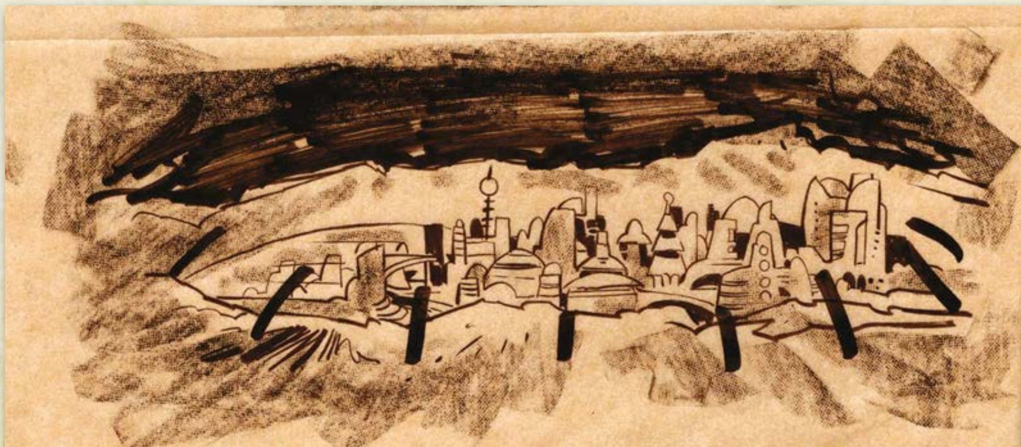
"Conceptually, the two objectives in my mind were to show things that are in the book but weren't seen on TV, and for the illustrations to evoke a sense of what is happening in the story. So you start with cold colours as they stagger through the fog on Barnes Common, then you have the warmth and light of an alien spaceship, the garish radioactive atmosphere of an alien world, and so on."

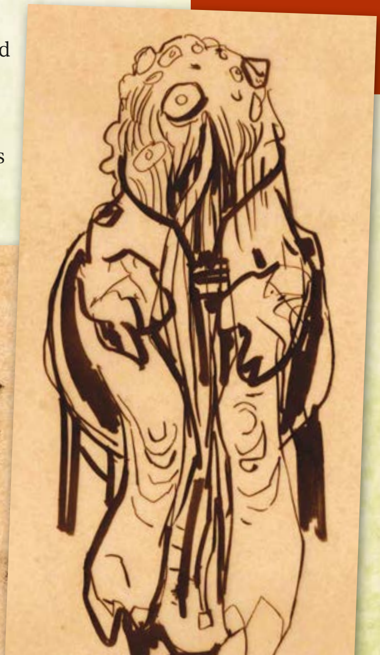
Richard explains how he decided which scenes should be pictured alongside the text. "Ideally, you should be able to flick through the book, look at the illustrations and get a good idea of the main plot points of the →

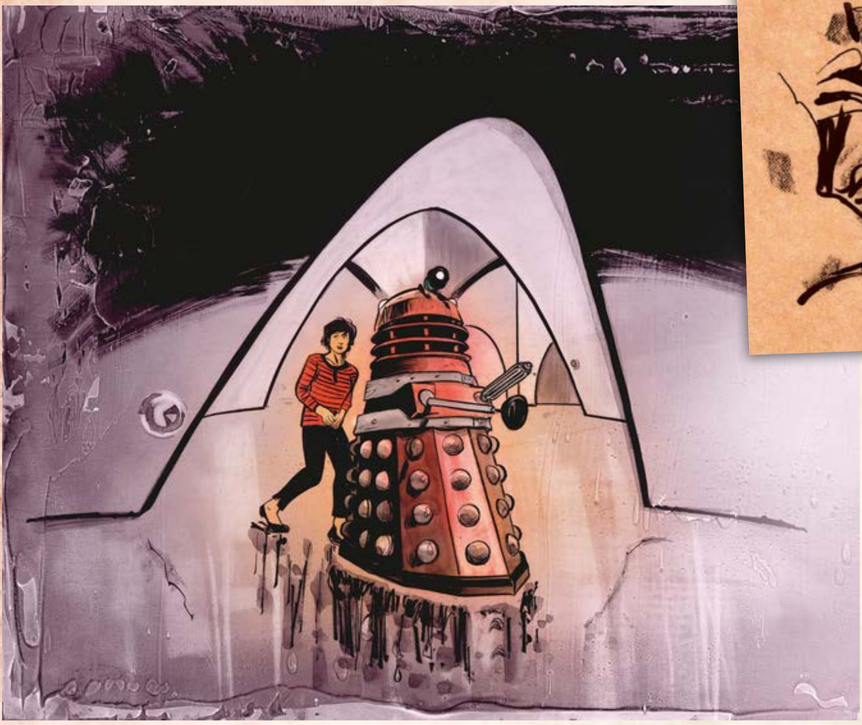
Above from left: The 1965 Armada Paperbacks edition, plus one of Peter Archer's interior illustrations; the 1973 Target edition, with cover art by Chris Achilléos.

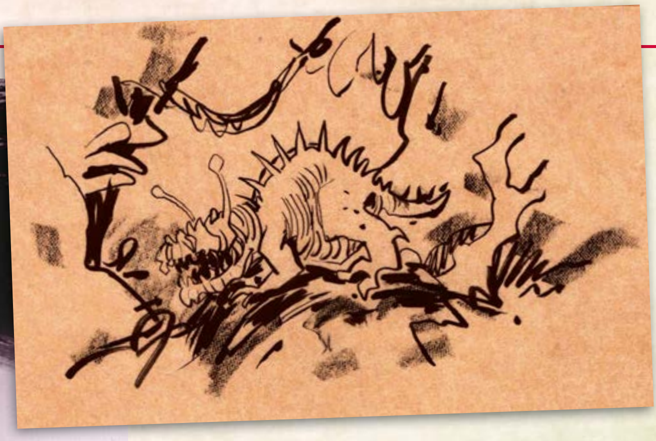
Above right and left: Robert Hack's early sketches of the cover design for the 2022 edition.

Below left and right: Robert's sketches of the city on Skaro, and a Dalek mutant.







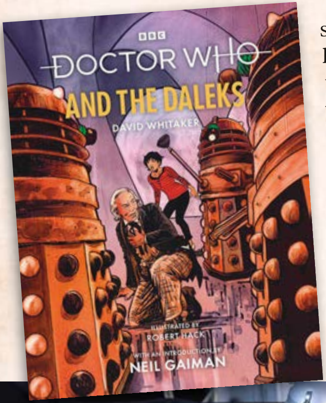


Above left: A Dalek leads Susan through its city.

Above right: An early sketch of the petrified creature found in the forest on Skaro.

Below: The 2022 edition was published on 3 November.

Bottom: A selection of Robert's paintings for the book.


BBC
DOCTOR WHO
AND THE DALEKS
DAVID WHITAKER
ILLUSTRATED BY ROBERT HACK
WITH AN INTRODUCTION BY NEIL GAIMAN

→ story. There are some scenes from the book that we definitely wanted to illustrate, such as Ian crashing into the TARDIS for the first time, the Daleks' first appearance, and the reveal and destruction of the Glass Dalek. The text was arranged around those moments and then I looked for things that might make good illustrations in between."

Next came the selection of the artist. "I felt we needed someone who could capture good likenesses of the original cast and also be able to conjure stuff up from their imagination," says Richard. "Robert Hack had done some work before where he'd slightly reimagined what was seen on TV. His work is very dynamic and that's a great fit for telling an adventure story."

Albert agrees. "Rob's work really stood out to us," he says. "There's a natural richness and drama, and it manages to feel modern and fresh while still harking back to those amazing Peter Archer illustrations from the Armada edition of the original book. It was a perfect fit."

> **"I'm not a Luddite, but I do like the feeling of working with real paper and inks."** ROBERT HACK

Perhaps best-known for his artwork on the *Chilling Adventures of Sabrina* comic book and the opening titles of its Netflix adaptation, Robert Hack has been drawing *Doctor Who* professionally for the past 14 years, providing cover art for both the IDW and Titan comic books.

"I'm a massive *Doctor Who* fan and love the 60s era of the show so much, so to be offered something like this was mind-blowing," says Robert. "I know that this book was *so* important in the pre-VHS and pre-DVD days for fans who had no other way to experience this story, so I hope I did them all proud."

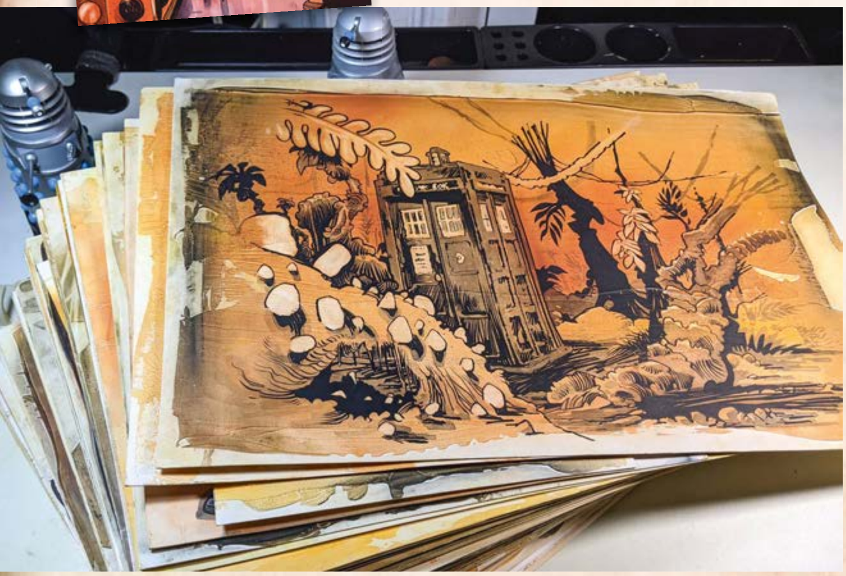
Robert describes the process of creating the artwork for the book. "Richard had already made a lot of the layout choices before I even came on board, but I had a lot of room to play around and add illustrations for key moments or props that felt important to convey visually. I also had quite a bit of freedom to go beyond the design of the characters, costumes and sets that we see in the TV episodes, but I tried to strike a balance between what Whitaker's text required, what the fans might expect and want, and what I wanted to bring to it.

"My artwork is all traditionally drawn. I'm not a Luddite, but I do like the feeling of working with real paper and inks. I illustrated the book with a combination of soft pastel, ink and ink wash brushwork over gesso. That's an acrylic base coat typically used on canvas, but I use it to give texture to the art board I draw on.

"I started with a series of very loose pen sketches, drawing and redrawing, solving the layouts and poses for each illustration. When I had something that I thought worked, I sent them off to the editorial team, a chapter at a time, for approvals. Once I got the go-ahead, I took those loose sketches as a starting point to pencil and refine each piece. Over the pencil art, I added colour, mainly in soft pastel, and then finally I laid black inks and ink washes over the pastels. That's not a typical way of colouring comics or illustration, but I like the hand-hewn look of the finished art."

Should this initial book be favourably received, the team are keen to continue with illustrated editions of other classic Doctor novelisations. "When I was first approached there was talk of doing three books, so I'm sure that if this one goes down well, BBC Books will want to do more," says Richard. "I certainly think novelisations that depart a little from what was seen on screen lend themselves to this treatment."

"I would love for the illustrated editions to continue and I'd absolutely say yes if offered again," says Robert. "Some of the 1970s horror stuff would be fun to draw – *The Seeds of Doom* or *Image of the Fendahl* maybe? And I'd love to illustrate some of the missing stories and give a new life to something unseen in more than 50 years. Being able to illustrate a 'lost story' Target novelisation would be a dream." **DWM**



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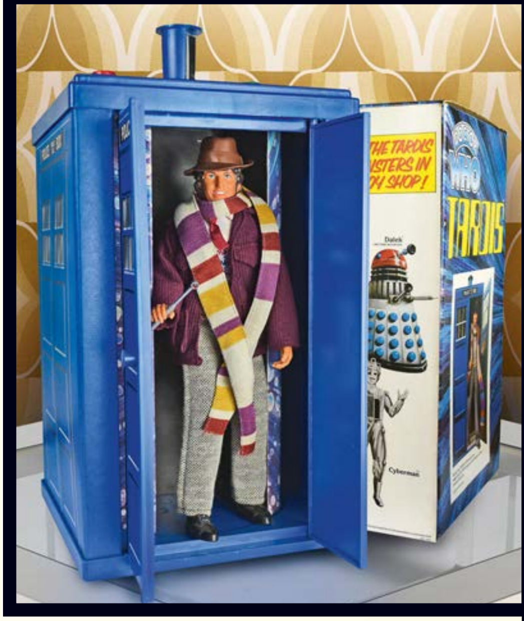
The TARDIS

TARDIS COMMANDER
BBC tv Special Effects Exhibition

The Doctor's time and space machine is one of the series' greatest icons. **JAMIE LENMAN** meets the collectors devoted to the famous blue box...



"I think most collectors, at least toy collectors, are trying to recapture the magic of childhood," says Ian Robinson of Indiana University. "Nostalgia, for me, transports us back to having that sense of safety – and what better way to travel than by TARDIS?" What better way indeed.

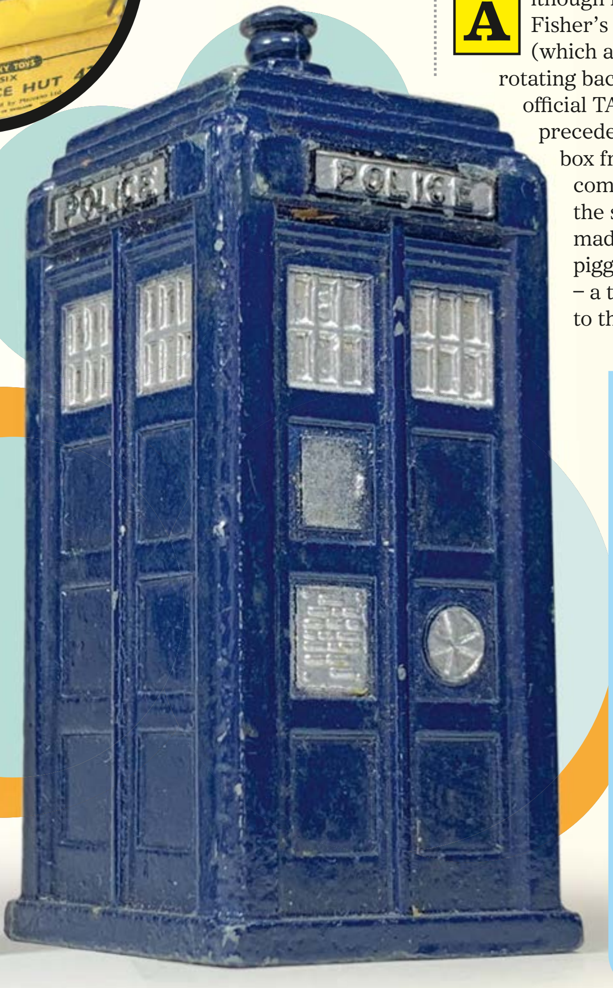
If *Doctor Who*'s infamous Daleks started out as an utterly unique creation that eventually invaded almost every aspect of our culture, then the humble police box could be said to have performed this feat in reverse – going from a ubiquitous part of everyday life to having no function outside the realms of a particular television programme. Toy makers were producing models of this peculiarly British piece of street furniture decades before our favourite show even aired, but after 1963, these all became de facto time machines in the eye of collectors.

DINKY TOYS
SIX
751 POLICE HUT

"For many reasons my favourite piece is a small, possibly lead, police box from the 1950s," says Paul Gibbs from Grantham. "Moulded in blue, with a paper wraparound sticker showing the details. I'm on my second now, as I have no idea where my original went."

Badgworth's John Pannell remembers his first blue box encounter... "It was the metal Dinky toy police box, which I found in a second-hand shop in the 1970s," he says, adding: "Technically it wasn't a real TARDIS – the next, and official one, I got would have been the Denys Fisher one that went with the figures."

POLICE PUBLIC BOX



John is, of course, referring to the centrepiece of 1976's small but spectacular *Doctor Who* action figure line, available from the makers of Spirograph. "My first TARDIS was the Denys Fisher one," says Newcastle's Sam Whalan. "It had a special mechanism where you put your doll inside, pressed a button on the top, and with a *vworp! vworp!* – which you had to make yourself – the doll would disappear. Exactly like what doesn't happen in the show!"

Ian from Indiana was also utterly enamoured with this fan favourite, which came in for some rough handling. "I got the Denys Fisher Tom Baker and TARDIS for Christmas 1977, when I was two years old," he recalls. "I loved them so much I destroyed them pretty quickly, from playing with them, and got replacements for Christmas when I was four. I subsequently destroyed them too!"

Today, Ian has learned to treat his collection with a little more care, and still marvels at this early treasure. "I love the particular shade of blue they chose for it," he says. "Also, the box art is amazing, and retains an old-fashioned mystique that captures the magic of that era."

Although many fans consider Denys Fisher's 'disappearing' cabinet (which actually incorporated a rotating back wall) to be the first official TARDIS toy, it was in fact preceded by a smart vinyl money box from the Raphael Lipkin company in 1965. Evidently, the shape of the police box has made it an ideal candidate for piggy banks over the years – a tradition that continues to this day. In 1980, Avon→

Opposite page, left to right, top to bottom: The interior of the Dekker's 1982 TARDIS play tent. Photo © Sam Whalan; a china police box collection. Photo © Philip Smith; TARDIS trinkets. Photo © Mick Hall; the box for Shortman Trading's TARDIS tuner; TARDIS jugs and a mug, and a TARDIS duvet set. Photos © Philip Smith; the packaging for the 'Plaston' police box money bank manufactured by Raphael Lipkin in 1965. Photo © Mick Hall; an advert for the Denys Fisher TARDIS released in 1976; the TARDIS pencil case released by Hummingbird Products in 1982. Photo © Mick Hall.

Top: Denys Fisher's Fourth Doctor and TARDIS.

Above left inset: Dinky Toy police hut models in their shop display box.

Far left and left: A 1950s lead police box measuring just over 3cm in height, and a Dinky Toy police hut made in the 1960s. Photo © Paul Gibbs.

→ Tin produced a smart metal container adorned with an image of the Fourth Doctor stepping through the doorway of his marvellous machine, one of which duly materialised under Ian's Christmas tree.

"The TARDIS money box has been with me forever," he says, smiling. "Again, it was another Christmas present back in the early 1980s, and was my pocket money tin for the whole of my childhood. It was made to last, because the paint job is still great, and Tom is still perfectly visible in the doorway. In the last two decades I've moved around a lot of places and houses, but the TARDIS has maintained a constant position in front foyers, where it holds my keys and wallet."

In 1982, Avon Tin updated their design to incorporate the new Doctor, and it's this version that arrived in Sam Whalan's home, crammed with sweeties. "It's got an image of Peter Davison on the front emerging from the door," he says. "I'm 100 per cent convinced it came with toffees in it. But it was a Christmas present, so I can't be sure that whoever bought me it didn't just buy a bag of toffees to put inside! I never used it as a money box, though. It was in near perfect scale to *Star Wars* figures, so it was used as Luke Skywalker's TARDIS – which he definitely had, no matter what the films say."

When *Doctor Who* returned in 2005, shop shelves were filled once again with little blue coin savers, which is how Hayley Hemming from Warminster became a collector. "I think my first TARDIS item was a money box which has the Tenth Doctor and Rose photo inside the doors, and makes the TARDIS sound effects when money is put in," she says – and she even has somewhere to keep her change when she's *not* saving it. "My favourite TARDIS item is a purse," she grins. "I get a lot of people saying they love it!"

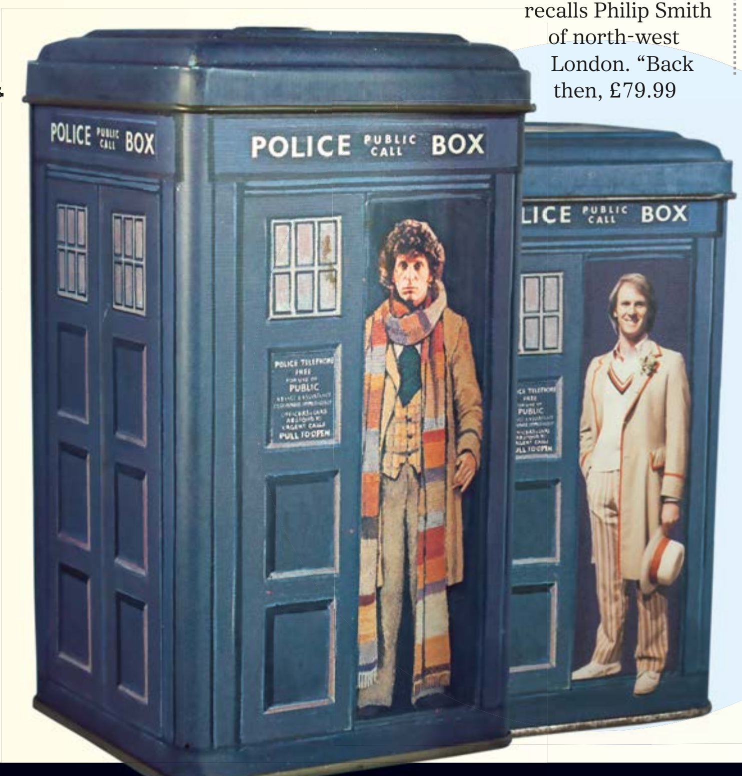
> **"My favourite TARDIS item is a purse. I get a lot of people saying they love it!"** Hayley Hemming

Storage, then, would seem to be an ideal function for TARDIS items, regardless of their size. And in the middleweight division, there's no item more coveted than a legendary item of furniture.

"I'm pretty sure that my first TARDIS-related merchandise was actually the first of the Harvard Associates VHS cabinets," recalls Philip Smith of north-west London. "Back then, £79.99 was a lot of money, but I managed to save enough to buy the first one. Less than 18 months later I was running out of room for the growing VHS collection – and sadly these TARDIS cabinets were most definitely *not* dimensionally transcendental. The price had climbed to £109.99, but I was frugal, and the second one was duly delivered and assembled."

Sam Whalan was also besotted from the moment he set eyes on this magnificent structure. "The VHS cabinet was something I wanted the minute I saw the advert in a magazine. I seem to recall the advert was in **Doctor Who Magazine** itself – but it could have been the *Radio Times*," he admits. "It was more money than I could afford, but as an avid collector of the VHS cassettes it was an essential purchase. My parents helped me with the finance, and helped me build it when it eventually arrived. It's now full of DVDs, which are slightly bigger than VHS tapes, so the doors don't shut properly."

Philip, on the other hand, has managed to solve the nagging problem of the cabinet's slim proportions. "I quickly realised that they were perfect for the Target, Virgin and



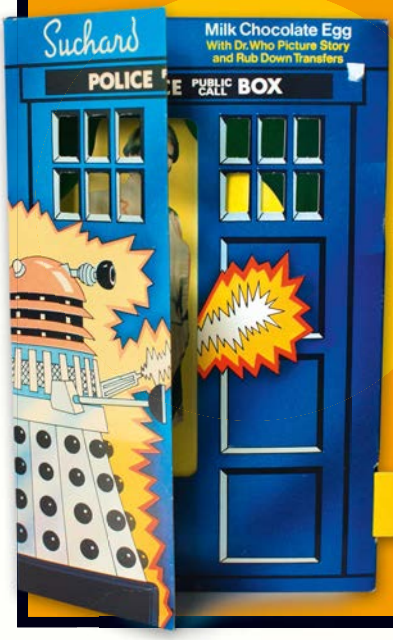
POLICE PUBLIC CALL BOX

Top left and right: Hayley Hemming's collection of TARDIS items, and Hayley with her TARDIS purse.
Photos © Hayley Hemming.

Right: Avon Tin produced a TARDIS money box in 1980 featuring the Fourth Doctor (Tom Baker) – and updated it in 1982 to feature the Fifth (Peter Davison).
Photos © Joe McIntyre.

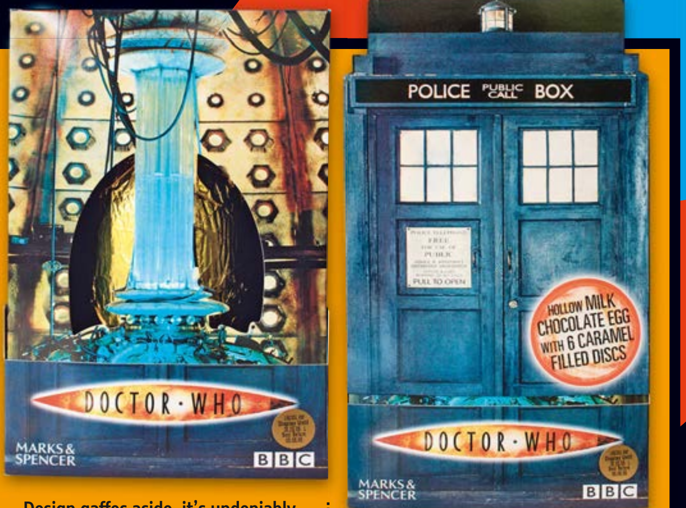
Far right: Philip Smith with his VHS cabinets made by Harvard Associates.

GOOD EGGS



In retrospect, it's amazing that it took almost 20 years for someone to make a TARDIS-themed Easter egg, but when Suchard finally got around to it in 1982, it was certainly worth the wait. "I would always buy the Easter eggs, and I love that infamous Peter Davison one," says Badgworth's John Pannell.

Not content with offering shoppers a mere morsel, the Suchard egg was crammed with extras. "It came with a picture story and transfers, plus a clear plastic lamp which fitted in the hole at the top," says John. "I've never removed the transfers and book, which remain sealed in the bottom of the box. There's also a tab at the side of the box which reveals and hides the Fifth Doctor – but when revealed there's an unfortunately placed death ray!"



Design gaffes aside, it's undeniably a thing of beauty, adorned with a red-topped Dalek and a furry green space marauder.

After the show's 21st-century revival, the Easter tradition was revived along with it, in the form of another snazzy TARDIS-themed treat. Exclusive to Marks and Spencer, the 2006 version also came with a surprise up its sleeve. "The top slides off to reveal the TARDIS interior, which is rather neat," says John approvingly. Nowadays both boxes reside in a smart TARDIS-themed cabinet in John's living room. "The eggs themselves are no longer present though," he adds, reassuringly.

BBC novels, which now occupy them," he says. "My book collection is not complete by a long way, so if I do decide to pursue that collection to completion, I might need to track down and buy a third one!"

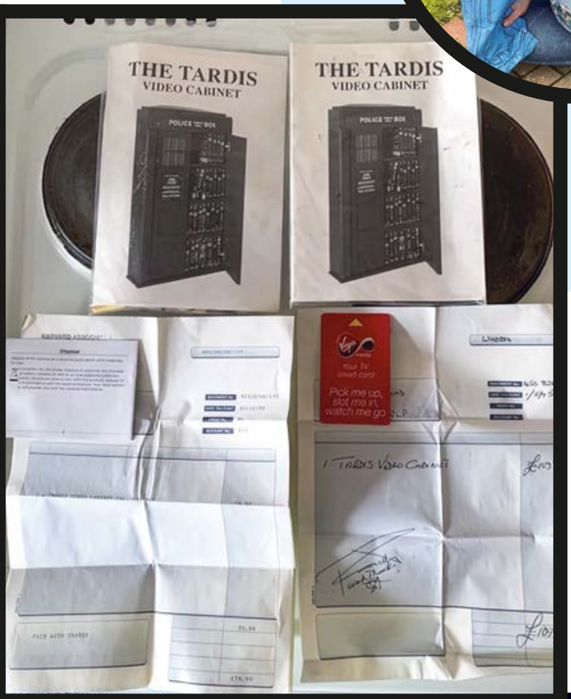
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

Of course, what we all really want is to get *inside* the thing and have it whisk us away on a series of fantastic adventures, which is tough to do if it's chockablock with books, videos, cash or even toffees. We can thank our lucky stars, then, for Dekker's 1982 TARDIS play-tent, enabling children everywhere to fulfil their wildest dreams – children including master collector Ian Robinson.

POLICE PUBLIC CALL BOX

"I was made up about the TARDIS tent – going inside and seeing the console display and looking out the 'TARDIS scanner' – a blue plastic window in the back," he recalls. "The TARDIS tent was a big feature in our garden games for years, and went on to live in the corner of my room until I was about 12."

Sam Whalan also used his tent for outdoor play. "It was pretty quick and easy to put up, so when the weather was nice we'd put it up in the garden and pretend to be Doctor Who, travelling through time – although it's really just a small blue Wendy house, and mainly just provides a 'base' for other games," he says. "And then when it was tea-time, it could be easily taken down and put in the shed, ready for next time. I still have it, although I don't use it much anymore."


THE TARDIS
VIDEO CABINET

THE TARDIS
VIDEO CABINET

TARDIS Video Cabinet

Grantham's Paul Gibbs is the proud owner of *three* different TARDIS tents: Dekker's original, a canvas version from the mid-2000s (technically a wardrobe) and a natty Eleventh Doctor update of the 1980s model, featuring a fold-out interior decorated with impressive images of the 2010 control room. "My inner child loves the opening set, as you can go in through the doors and you're *in* the TARDIS," he says. "Or have it open and it's an amazing backdrop. The only problem is that it's *massive* when opened out."

And yet, it's still not quite big enough for most folks to successfully step inside, which leaves no alternative but buying or making a full-size replica, as John Pannell has boldly done. "I drew up the plans and had a local carpenter build it," he explains. "I sourced all the graphics, windows etc, and painted it. When you open the doors the light on top flashes... There's an interior light, and the sound effect of take-off."

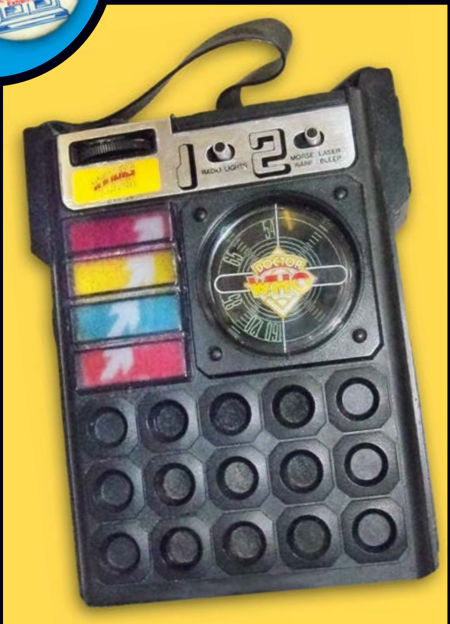
Standing tall in John's hallway ("a room high enough to get one in was a priority while house-hunting"), the sign on the door of this meticulously researched prop promises advice and assistance, although its impressive stature might actually work against you in a genuine emergency. "It's always a conversation piece – notably when I fell and broke my hip," remembers John. "The ambulance crew were far more interested in the TARDIS than in me, after dragging my body down the stairs. They took photos while I lay on the kitchen →

Top: The Suchard *Doctor Who* Easter Egg box from 1982, and the Marks and Spencer box from 2006.

Above right: Paul Gibbs has three TARDIS play tents in his collection.
Photo © Paul Gibbs.

Above left inset: Collector Sam Whalan inside his play tent.

Left: Assembly instructions and associated paperwork for the Harvard Associates TARDIS video cabinet.
Photo © Philip Smith.



POLICE PUBLIC CALL BOX

Far left: The TARDIS Tuner, a battery-powered radio with added sound effects and lights.

Bottom left: The Tuner-promoting comic strip *Doctor Who and the Turgids* first appeared in the second issue of *Doctor Who Weekly* (1979).

Left: John Pannell in his custom-built TARDIS.

Below right: Daniele Roccati with his restored TARDIS prop.

> “The ambulance crew were far more interested in the TARDIS than me.” **John Pannell**

→ floor with an oxygen mask strapped to my face!”

Conversely, for Daniele Roccati of Padua, it was his TARDIS that needed rescuing, rather than himself. After heavy use in promoting Rai 4’s Italian-dubbed screenings of *Doctor Who*, the battered box ended up in Daniele’s possession. “The TARDIS went all around Italy to a lot of events,” he explains. “In 2016 it was also exhibited at the Starcon Italia, where that year there was Sylvester McCoy and the following year Colin Baker, and they both signed it. Today, the TARDIS has been acquired by me and my family. We have restored it, recreating almost every part from zero, as transporting it around conventions damaged it a lot.”

The project has inspired Daniele to start his own prop company, Rocca Prop, and he continues to take his TARDIS around the country to various fan events, where it’s displayed alongside items of his own construction. “It’s not as accurate as I would like, but, with the help of Rocca Prop, we will upgrade it even more,” he promises. “Nowadays the TARDIS is kept disassembled in my laboratory, waiting for the next convention.”

So then – in the midst of these many hundreds of replicas, can we finally agree on the correct way to describe a collection of dimensionally transcendental police boxes? “I favour TARDISes as the plural,” says Sam. “TARDIi sounds a bit pretentious.”

Paul disagrees: “TARDIi, every darn time,” he asserts emphatically. “Does it make sense grammatically? Nope, but if you’re coming to *Doctor Who* for things that make sense then you might need a new path.”

Hayley brings some much-needed logic to the problem. “I’m pretty sure it’s TARDISes. To me it makes sense, like ‘cactuses’. But, to be fair, I also say ‘fishes’, so what do I know?”

In the end, Daniele sorts it all out for us. “In Italian we use TARDIS for both singular and plural,” he says with a shrug. “Growing up, I was always on English *Doctor Who* forums, and I’ve always seen it written with the ‘es’. Now I feel pretty lucky to live in Italy, and not have to worry!” **DWM**

POLICE PUBLIC CALL BOX
FREE FOR USE OF PUBLIC
PULL TO OPEN

TUNING IN

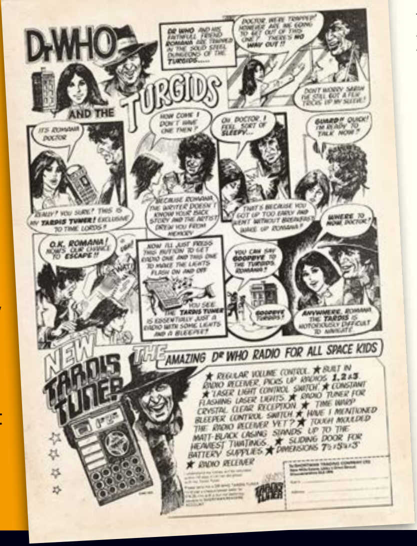
“I always wanted a TARDIS Tuner, but never managed to get one,” says Londoner Philip Smith.

He’s not alone in this ambition. After a full-page comic-strip advert (*Dr Who and the Turgids*) extolling its virtues first appeared in the second issue of this very publication, this bizarre item became the must-have doodad for thousands of readers. Essentially a transistor radio with flashing lights, the Tuner really did feel like it was part of the TARDIS (despite its mostly black colour scheme), and its pivotal role in the *Turgids* adventure lent it added credibility.

“I remember seeing it advertised in *Doctor Who Weekly* when it first came out, in 1979,” says John Pannell, who’s lucky enough to actually own one of these holy relics. “My obsessive collector kicked in. There was little merchandise around then. I seem to remember that it was posted to me…”

John remembers correctly. By sending off a cheque for the eye-watering sum of £19.81 (equivalent to around £88 in today’s money), would-be Time Lords were rewarded with their bleeping, blooping prize within two weeks, plus the promise of a full refund if it failed to nobble any alien prison guards.

Eventually, the Tuner itself would reappear as a world-saving device in Big Finish’s audio plays and even the lockdown webcast *Doctors Assemble*, establishing itself as an essential part of the Doctor’s kit, alongside the sonic screwdriver and psychic paper. All the same, John clearly hasn’t had much trouble from the terrible Turgids. “It’s only been out of the box about twice,” he says, chuckling.


DR WHO AND THE TURGIDS
DR WHO AND HIS FAITHFUL FRIEND ROMANA ARE TRAPPED IN THE SOLID STEEL DUNGEONS OF THE TURGIDS.....
DOCTOR, WE'RE TRAPPED! HOWEVER ARE WE GOING TO GET OUT OF THIS ONE? THERE'S NO WAY OUT!!
DON'T WORRY SARAH I'VE STILL GOT A FEW TRICKS UP MY SLEEVE!
IT'S ROMANA DOCTOR
HOW COME I DON'T HAVE ONE THEN?
OH DOCTOR, I FEEL SORT OF SLEEPY...
GUARD!! QUICK! I'M READY TO TALK NOW!
REALLY? YOU SURE? THIS IS MY TARDIS TUNER! EXCLUSIVE TO TIME LORDS!
BECAUSE ROMANA THE WRITER DOESN'T KNOW YOUR BACK STORY AND THE ARTIST DREW YOU FROM MEMORY
THAT'S BECAUSE YOU GOT UP TOO EARLY AND WENT WITHOUT BREAKFAST WAKE UP ROMANA!
WHERE TO NOW, DOCTOR?
O.K. ROMANA! NOW'S OUR CHANCE TO ESCAPE!!
NOW I'LL JUST PRESS THIS BUTTON TO GET RADIO ONE AND THIS ONE TO MAKE THE LIGHTS FLASH ON AND OFF
YOU CAN SAY GOODBYE TO THE TURGIDS ROMANA!
YOU SEE THE TARDIS TUNER IS ESSENTIALLY JUST A RADIO WITH SOME LIGHTS AND A BLEEPER!
GOODBYE TURGIDS!
ANYWHERE, ROMANA THE TARDIS IS NOTORIOUSLY DIFFICULT TO NAVIGATE
NEW TARDIS TUNER
THE AMAZING DR WHO RADIO FOR ALL SPACE KIDS
★ REGULAR VOLUME CONTROL ★ BUILT IN RADIO RECEIVER, PICKS UP RADIOS 1, 2 & 3 ★ 'LASER LIGHT CONTROL SWITCH' ★ CONSTANT FLASHING LASER LIGHTS ★ RADIO TUNER FOR CRYSTAL CLEAR RECEPTION ★ TIME WARP BLEEPER CONTROL SWITCH ★ HAVE I MENTIONED THE RADIO RECEIVER YET? ★ TOUGH MOULDED MATT-BLACK CASING STANDS UP TO THE HEAVIEST THWACKINGS ★ SLIDING DOOR FOR BATTERY SUPPLIES ★ DIMENSIONS 7½×5½×3" ★ RADIO RECEIVER

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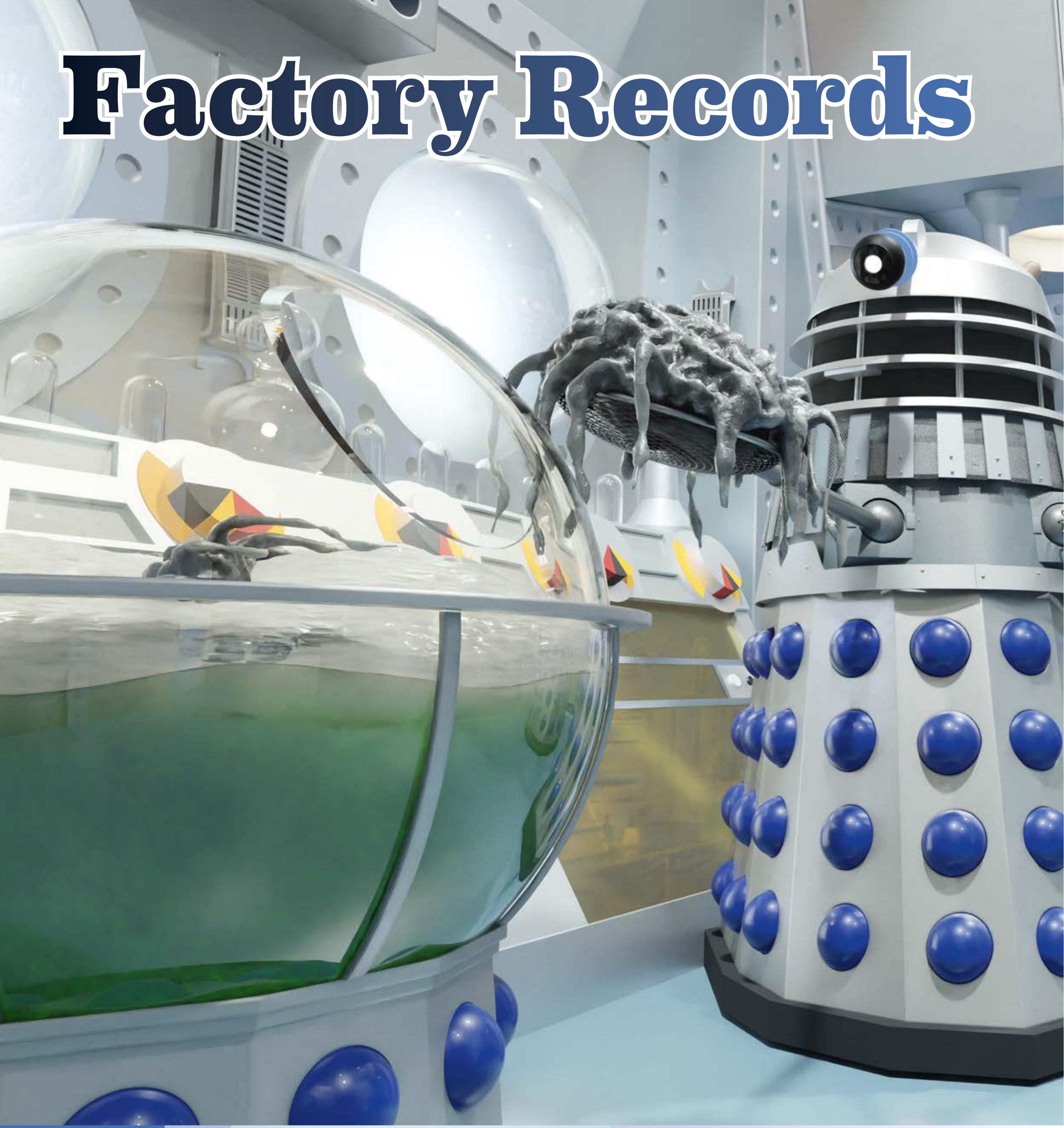


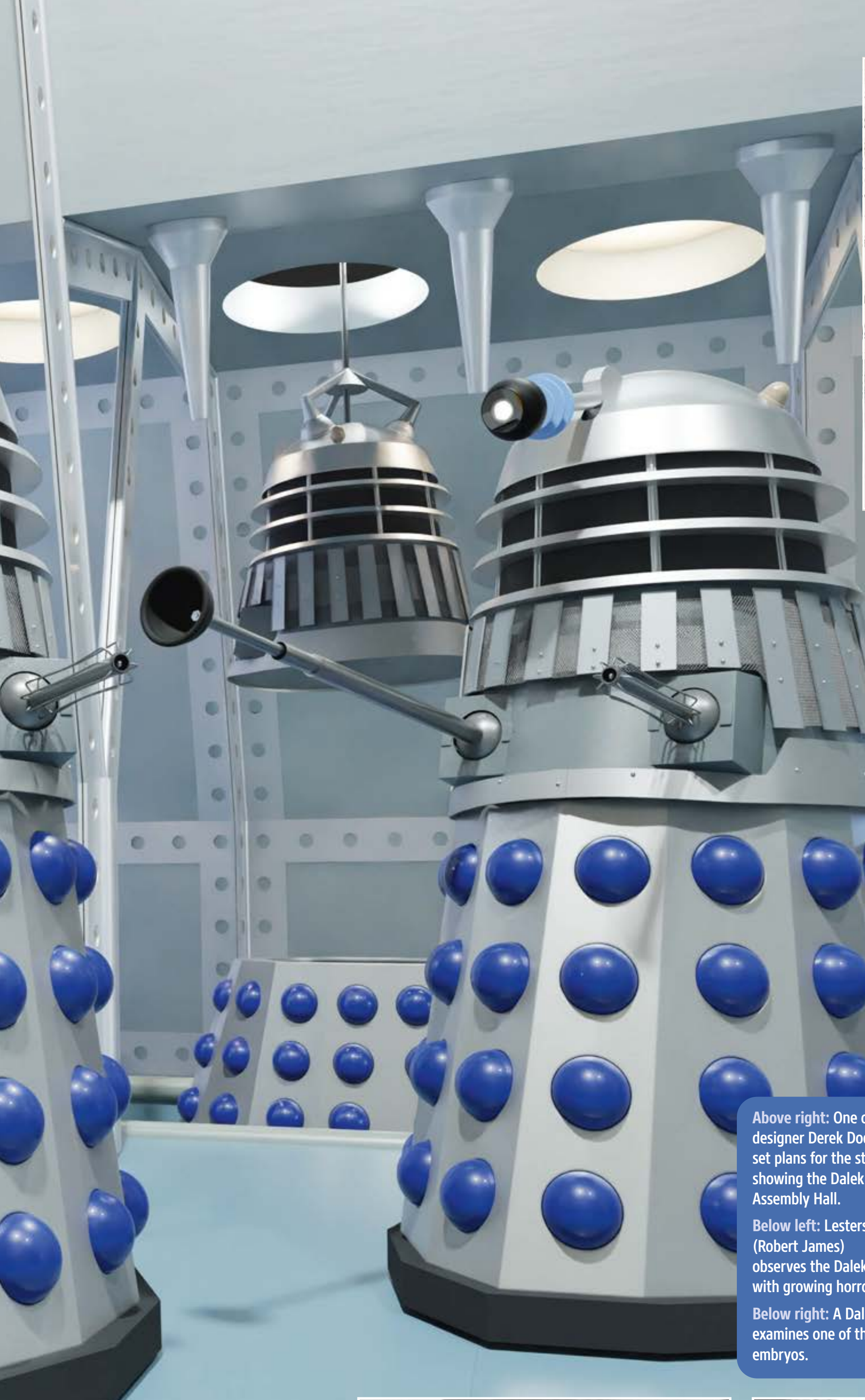
Above: A CG reconstruction of part of the production line sequence from Episode Four of *The Power of the Daleks* (1966).

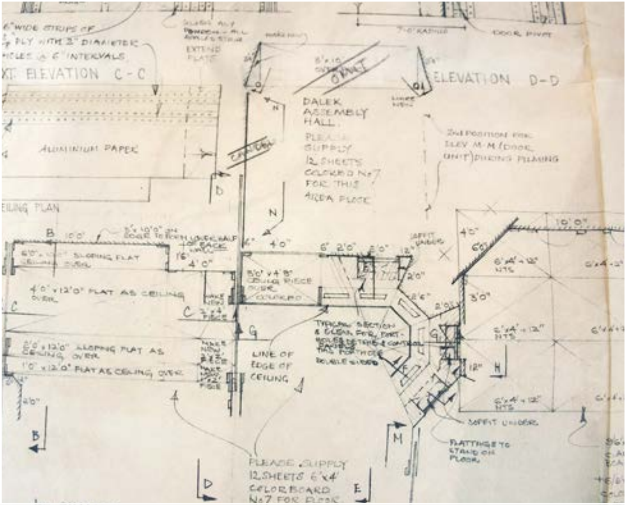
What are little Daleks made of? SIMON GUERRIER and RHYS WILLIAMS find out when they recreate the monstrous production line seen in *The Power of the Daleks*.

CG illustrations by **RHYS WILLIAMS** with **GAVIN RYMILL** and **ANTHONY LAMB**

The title of the Centenary Special, *The Power of the Doctor*, was an obvious nod to *The Power of the Daleks*, the now-lost 1966 story that first showed the after-effects of the Doctor's bodily renewal (the word 'regeneration' wasn't used back then). It also showed us for the first time how Daleks regenerate their numbers – but on screen, they did so far more boldly than its writer, David Whitaker, had originally envisaged.

In the story, three dormant Daleks are found inside a space capsule dredged from a mercury swamp close to a human colony on planet Vulcan. Despite the new Doctor's





Above right: One of designer Derek Dodd's set plans for the story, showing the Dalek Assembly Hall.

Below left: Lesterson (Robert James) observes the Daleks with growing horror.

Below right: A Dalek examines one of the embryos.

warnings, a human scientist called Lesterson feeds the Daleks with electricity until they awaken. Offering their services to the humans, the Daleks secretly steal more energy and resources. In Episode Four, the Doctor realises that more than three Daleks are roaming the corridors of the colony. Sure enough – at the end of the episode, Lesterson sneaks aboard the capsule... and watches in horror as a Dalek production line churns out more and more of the monsters.

Lesterson's terrible discovery came in a set-piece sequence filmed at the BBC's Television Film Studios in Ealing ahead of the main multi-camera studio recording – on Monday 26 and Tuesday 27 September 1966 (with the next day devoted to pyrotechnics for Episode Six). Pre-filming was usual for scenes that involved complex effects or choreography.

Eight shots were described by Whitaker in his script for this sequence, which began with Lesterson moving down a Dalek-sized tunnel that led deep into the capsule. A door closed behind him, shutting him off from his laboratory. Emerging into the "semi-darkness" at the end of the tunnel, Lesterson slowly raised his head, "his eyes dilating in shock and horror" as he took in the scene...

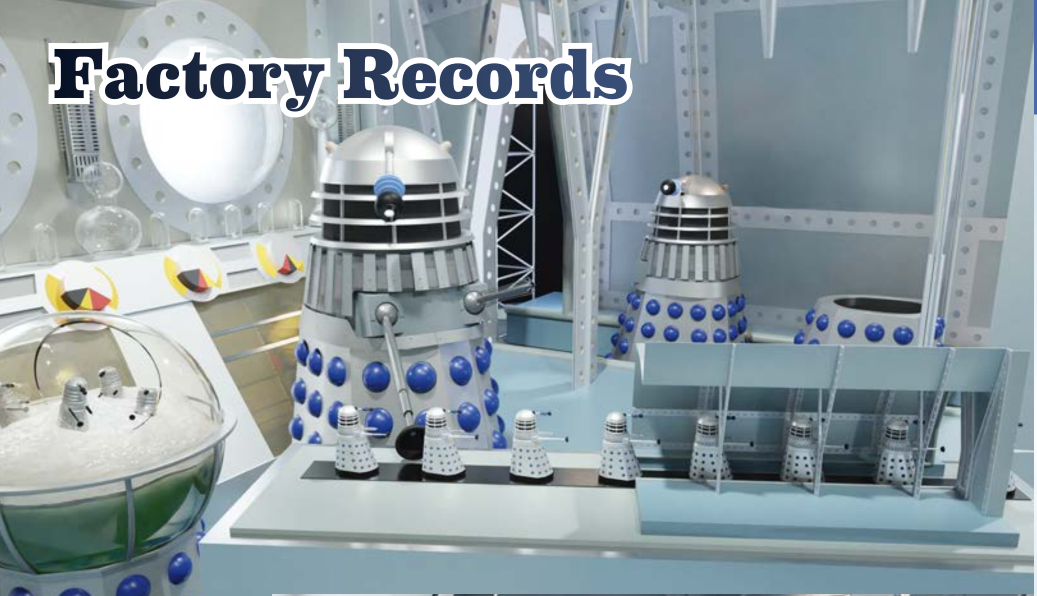
One Dalek was stationed "in front of a bank of flashing instruments". A second Dalek was "punching a large button with its sucker stick, a button set in the middle of a complicated set of pipes". A third Dalek emerged from the darkness of an archway at the end of a moving conveyor belt, with three square pillars on either side: "As it passes the first pair [of] pillars, steam jets out and envelopes [sic] it as it passes. As the DALEK passes the second set of pillars jets of liquid spray over it. It passes the third set of pillars and lights seem to emanate brightly from this last pair and fade again." Whereupon the other Daleks crowded around the end of the conveyor belt as it stopped moving – "with its DALEK right on the end of it." Cue a reaction shot of Lesterson.

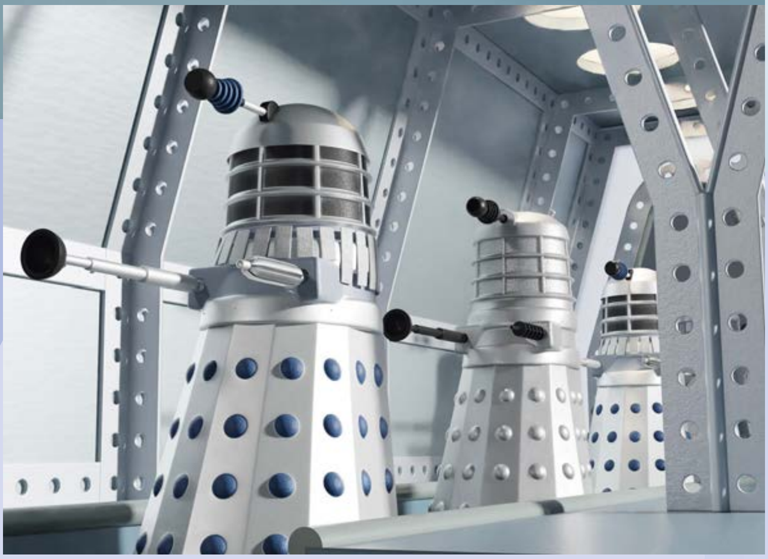
These stage directions appeared not just in the version of the script prepared ahead of rehearsals (which began on 8 November 1966), but also in the final camera script prepared for the studio recording four days later.

Both the original videotapes and the 16mm telecordings for all six episodes had been wiped or junked by the mid-1970s. But some visual evidence of this sequence has survived – both as off-screen 'telesnaps', and in the form of a few very short clips extracted for use in an edition of the BBC science magazine programme *Tomorrow's World* (shown in December 1966), plus an Australian ABC TV documentary called *Perspectives: C For Computer* (shown in May 1974). All of these clips can now be viewed on DVD and Blu-ray, alongside the animated reconstruction of the serial. They prove that on screen, the production line sequence was massively expanded from the scripted version, taking in multiple Daleks and even a horrible Dalek embryo in a Perspex sphere.

So what happened? Some detective work is called for... →

Factory Records





Top: A CG illustration demonstrating the size of the production line model relative to the studio set.

Right: A CG illustration showing a Herts Plastic Moulders Dalek toy (centre) with the modified versions used in *The Power of the Daleks* (front and rear). The modified toys were fully painted, with new domes, gun sticks and slats added.

Below: A Herts Plastic Moulder Dalek.

Bottom: A CG reconstruction of the capsule interior sets built at Ealing Studios.

1. Woolies Thinking

It's possible that the stage directions surviving in later versions of the script are from David Whitaker's original draft, received by the BBC on Tuesday 30 August. Presuming that story editor Gerry Davis and producer Innes Lloyd got the first look at this draft, director Christopher Barry and his team are unlikely to have seen it before early September.

This was Barry's second encounter with the Daleks, having directed four episodes of the first Dalek serial (1963-64). One particularly memorable moment came with the cliffhanger to the third episode, *The Escape*, when viewers were given a brief glimpse of part of the mutated Dalek creature, usually hidden inside the casing. For *The Power of the Daleks*, Barry and his production team decided to go one better: they would show multiple Daleks being created and give us, for the first time ever, a proper look at the creatures inside.

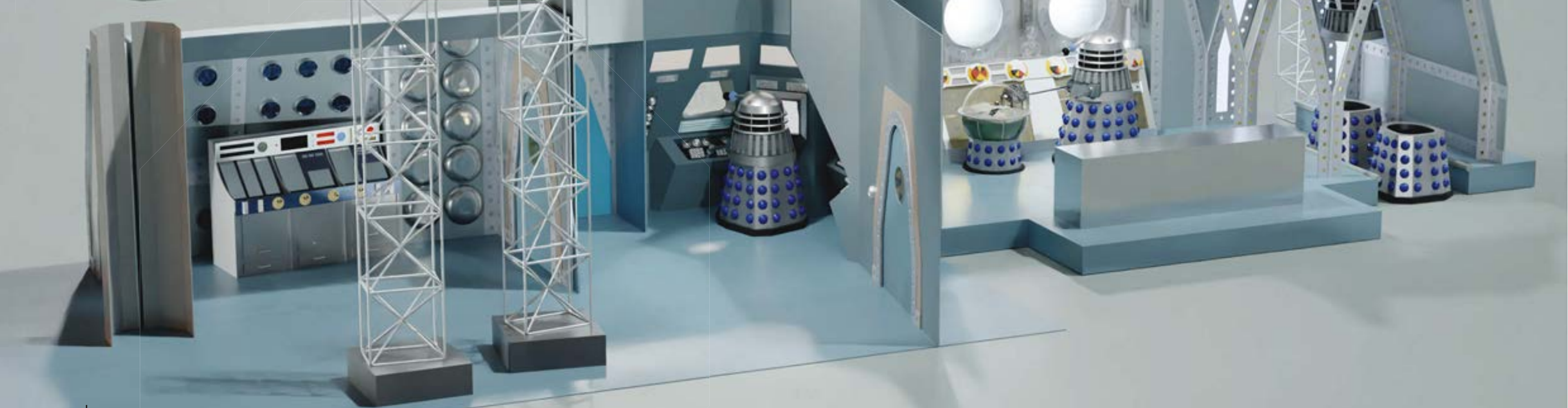
"It was obviously not feasible to have a huge set with multiple Daleks in it," recalled designer Derek Dodd on the 2016 DVD making-of documentary. According to production assistant Michael E Briant, speaking on the commentary for the animated Episode Two, inspiration struck while he was out shopping. What did he see? Some of the seven-inch Dalek toys produced exclusively for Woolworths by Herts Plastic Moulders, priced at four shillings and sixpence each (roughly £3.33 today). This, said Briant, was "ludicrously cheap... I remember rushing back to the Television Centre after the weekend and saying, 'I've solved the problem. All we have to do is to go to Woolworths and buy 50 plastic Daleks, and we've got a Dalek factory!'"

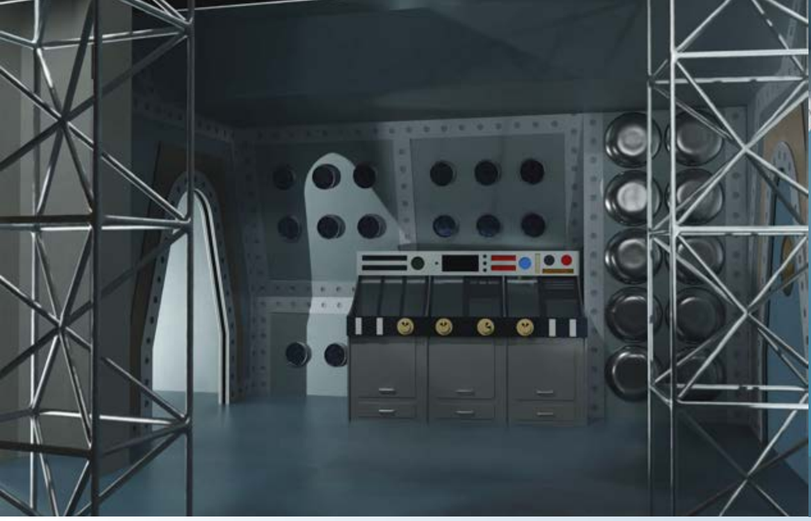
Because Woolworths didn't open on Sundays, Briant's original shopping trip must have been on Saturday 10 September. The production team responded quickly to Michael's suggestion – but, rather than rushing out to Woolworths, they had an even cheaper idea. At their behest, Roy Williams of BBC Television Enterprises phoned Rodney Landau at the Herts office and asked them to supply several of the relevant toys. Landau dispatched 24 Daleks on 14 September and Williams acknowledged their arrival the following day (in letters unearthed by *Doctor Who* researcher Richard Bignell).

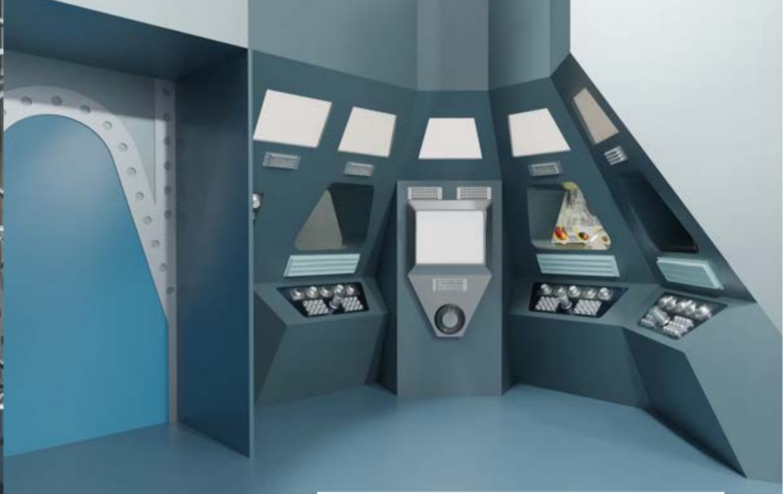
The same day that Landau dispatched the toy Daleks, plans for how they would be used – drawn up by design assistant Cynthia Hood – were sent for approval to BBC design manager James Bould. These asked for 23 toy Daleks to be modified by Shawcraft Models to make a "more near match to the full-size versions". Eight of the toys were to be shown pre-assembly – ie, cut in half, leaving only the lower (skirt) section unpainted. Another eight would convey the end of the process: complete, fully painted bodies with arms and eye sticks. The remaining seven were also to be in this finished state, ready for collection on 21 September by the props company Trading Post, which would rig them to explode for additional shots needed in the final episode.

2. Chambers of Horror

In order to contain an entire production line, the Daleks' space capsule needed to be bigger on the inside, much like their time machines in preceding stories *The Chase* (1965) and *The Daleks' Master Plan* (1965-66). The live-action set designed for filming comprised four



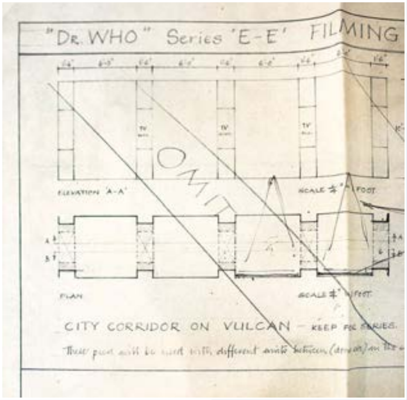


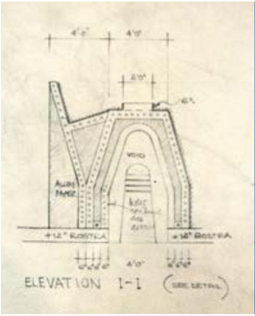


connected chambers, of which a small matching section was built as a scale miniature for use with the toy Daleks. The look of this conveyor belt section was to be "faintly like the inside of an underground tube tunnel", with a "dull silver metal finish throughout".

In the DVD documentary, designer Derek Dodd says that he was inspired by industrial sequences in the films *Metropolis* (1927) and *Things to Come* (1936), while the set's girder structures were inspired by the construction toy Meccano. The shape of the arches and doorways was derived from the Daleks' distinctive 'pepper-pot' silhouette. As for the door-opening mechanism: "I devised a special system," Dodd told *TV Zone* magazine in 1990. "They were built like a fan which came down on a pivot. They were really heavy, and once these things got going you couldn't stop them. They almost acted like a guillotine."

Cynthia Hood's drawings for the full-size set-pieces aren't entirely representative of what was eventually built. Some parts of the design plan were crossed out and marked "OMIT" or "CANCELLED", presumably for budgetary reasons. (This wasn't unusual – indeed, as an in-joke, designer Spencer Chapman incorporated signs saying "VETOED" into the sets of the 1964 story *The Dalek Invasion of Earth*.) The most significant casualty was an entire section of the capsule: the so-called "Dalek Assembly Hall". The relevant scenes were relocated to the "first chamber" – with bright lighting and a horde of Daleks (full-size photographic cut-outs) disguising the recycled set.


"DR. WHO" Series 'E-E' FILMING
ELEVATION 'A-A'
OMIT
SCALE ¼" TO FOOT
PLAN
CITY CORRIDOR ON VULCAN – KEEP FOR SERIES.



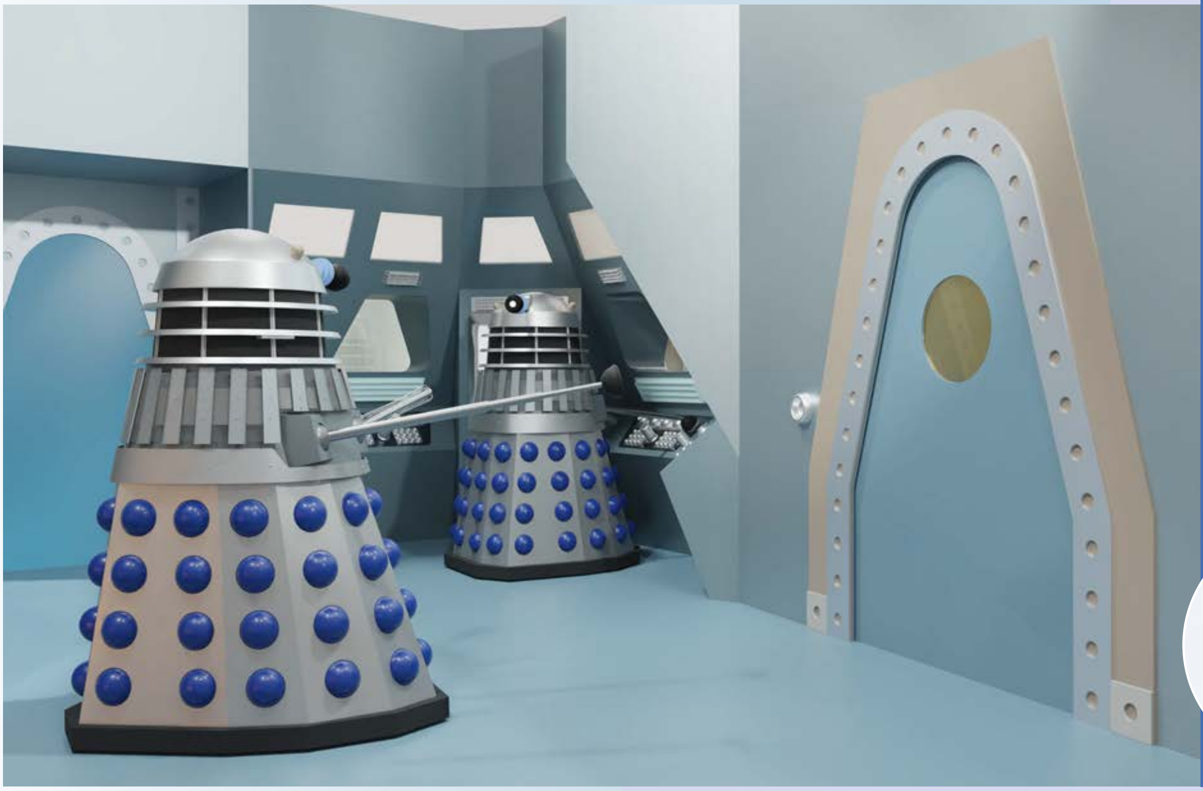
3. Jelly Babies

In the completed film sequence, Lesterson enters and crosses the dimly lit first chamber. Reaching a doorway, he peers through its porthole window to see a pair of Daleks in the second chamber. Once they leave, Lesterson enters to investigate. A doorway arch to his left would originally have led to the never-built assembly hall, which would also have been visible through the first of three windows set into a bay of control desks.

> **The shape of the arches and doorways was derived from the Daleks' distinctive 'pepper-pot' silhouette.**

Based on surviving fragments from the sequence, it seems Lesterson first peered through the third window and saw empty Dalek skirts on the conveyor, then turned to the central window. From here he observed the Daleks' activity in the "conveyor belt and work room" beyond.

For this area, design plans requested a "Dalek jelly container", formed from a Perspex sphere →



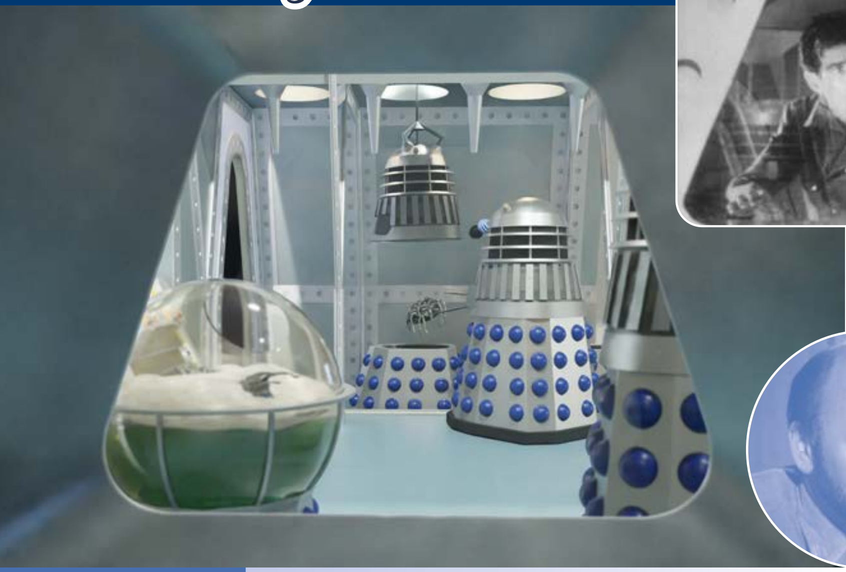
Top left: A CG reconstruction of the 'first chamber', in its darkly lit initial arrangement.

Top right: A reconstruction of the 'second chamber'.

Above from top: Part of Derek Dodd's design plan for the city corridor with 'OMIT' written across it; a design for one of the Dalek doorways.

Left: A reconstruction of the 'second chamber', featuring the distinctive Dalek-shaped doorways.

Below: Designer Derek Dodd.



Above: A CG reconstruction of Lesterson's point-of-view through the window, looking at the 'conveyor belt and work room'. The 'Dalek jelly container' can be seen on the left.

Top right inset: A telesnap of the reverse shot, looking at Lesterson through the window.

Above right inset: Director Christopher Barry.

Below: A CG reconstruction of the 'conveyor belt and work room'.

→ atop a "base similar to [a] Dalek shell" – the result reminiscent of the Emperor Dalek seen in *TV Century 21*'s contemporaneous comic strip *The Daleks*. The "Dalek jelly" creatures were described as "embryo Daleks [that] float in gooey substance ... should be dark grey in colour, shiny and slimey [sic] with several protruding finger like tentacles." Another note requested the texture of a "polythene bag with cow-gum smeared on it". Cow gum was a petroleum-based rubber glue, widely used in the graphic design industry at the time.

A special scoop arm, with a sieve-like ladle at one end, enabled a Dalek to fish out an embryo and hold it over a table-top basket – a stackable vegetable tray of the same design used in the TARDIS console's central column. Then a second Dalek used its manipulator arm to push a set of electrodes against the embryo, injecting it with energy and causing it to "shiver and pulsate".

> **The "Dalek jelly" creatures were described as "embryo Daleks [that] float in gooey substance..."**

4. Lifting the Lid

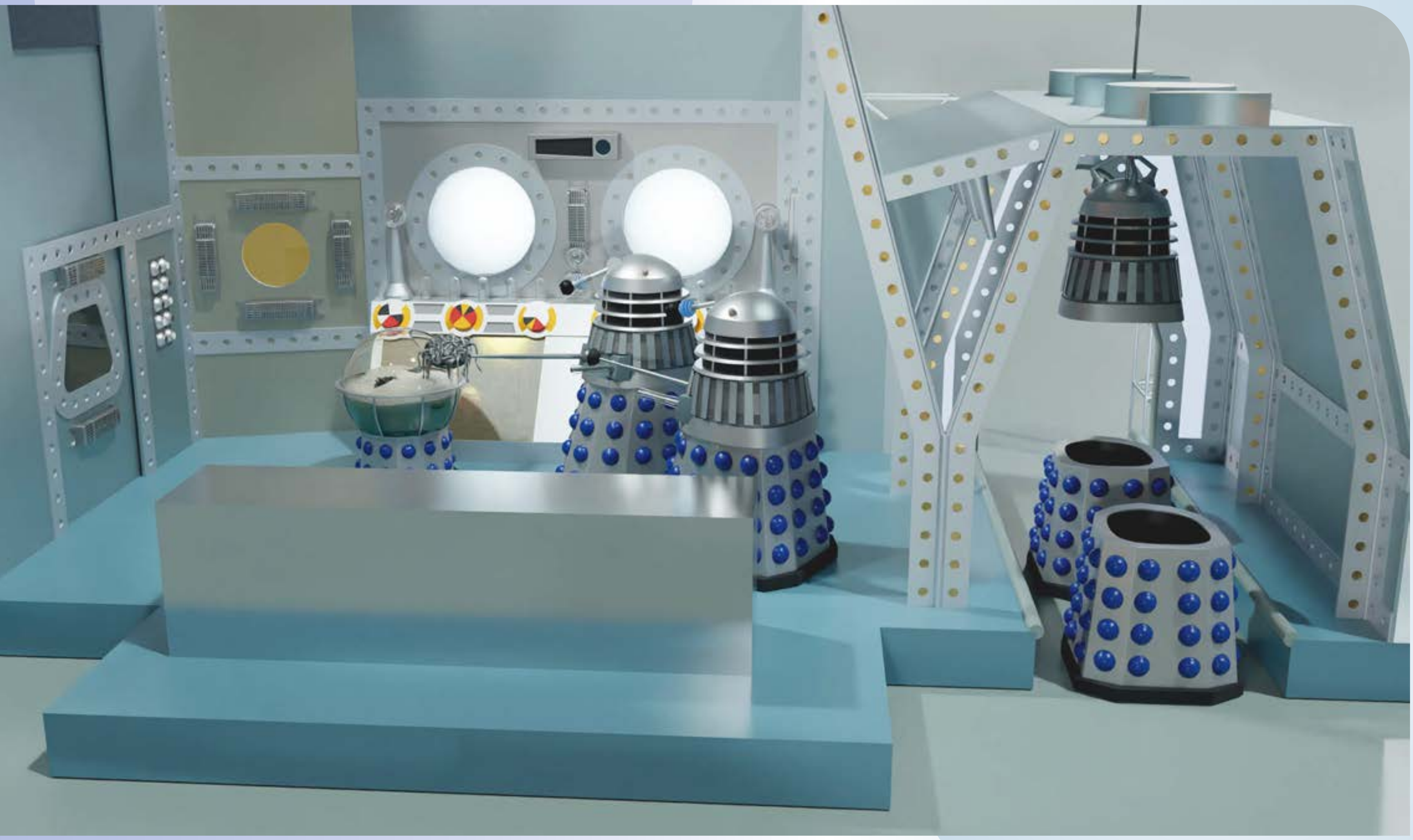
Duly energised, the embryo was then carried away and deposited in an empty Dalek 'skirt' section...

Suspended above the skirt was the Dalek's corresponding upper half – with both arms, and probably the eyestalk, removed. Shawcraft were asked to provide a hanging rod and sucker-like clamps that could hold the weight of this top section and lift it from the skirt. Film of this was then reversed, "giving the illusion of [the] top fitting on smoothly."

The entire sequence was hugely extrapolated from David Whitaker's initial draft scripts. It wasn't until Tuesday 20 September that the BBC acknowledged receipt of his second drafts of Episodes One to Four – and since he didn't change the description of the production-line sequence, he may not have been aware how different it was going to be. The pre-filmed sequence was edited together and played into the studio recording of the rest of Episode Four on 12 November.

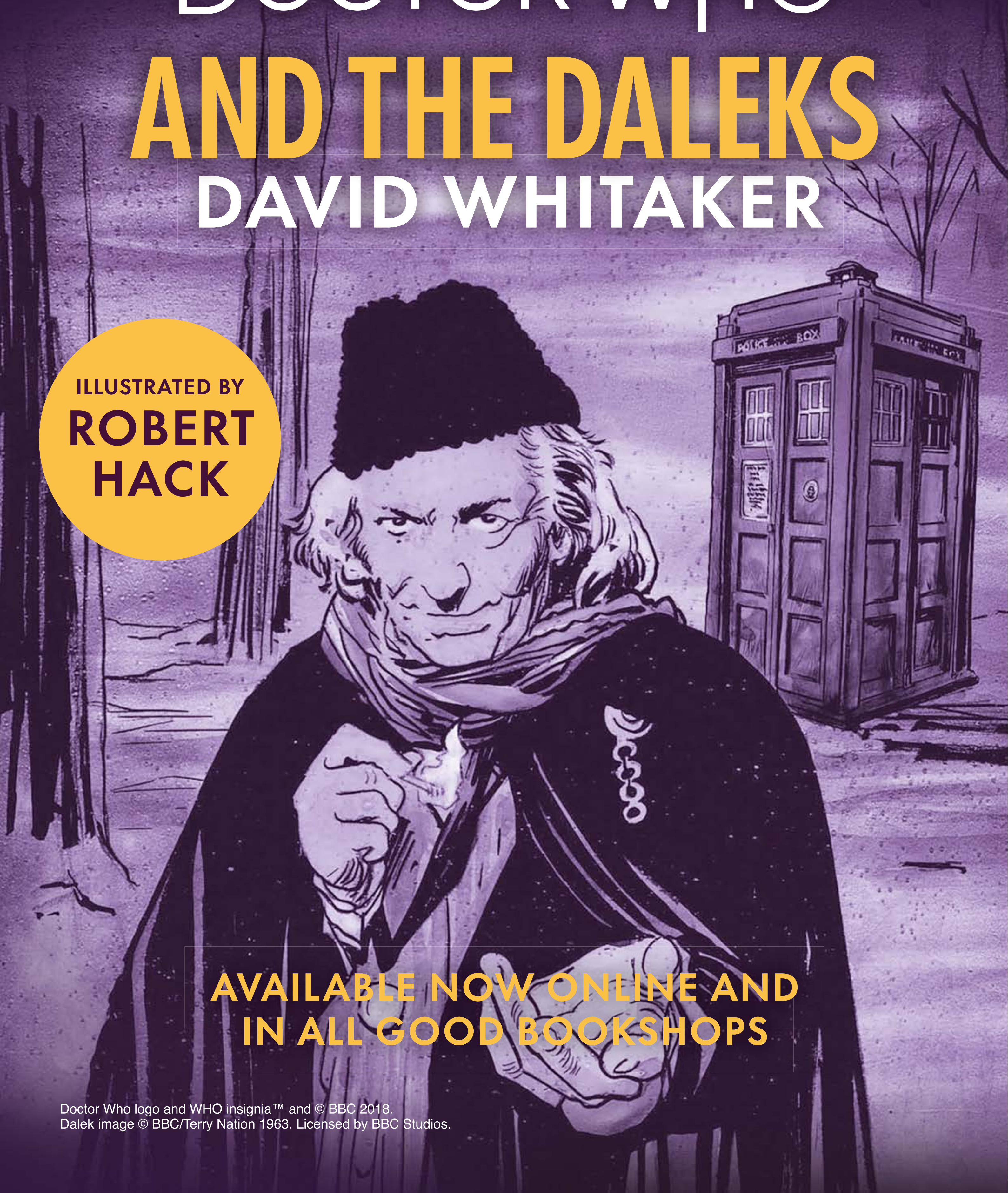
Two days after broadcast, Innes Lloyd wrote to Christopher Barry thanking him for his work on the story. "It needed someone with your drive, imagination and technical skill to make it come to life," he said. Three days later, Whitaker wrote to BBC Head of Drama Sydney Newman, similarly thrilled by "the way my Dalek serial has been handled. Great contributions have been made by the director, the story editor and the producer... and it has been a very good team effort."

The following month, Whitaker was commissioned to write *The Evil of the Daleks* (1967) – a yet more ambitious undertaking, with toys and scale models used again, this time to portray the creatures' "final end" in a fiery civil war. **DWM**



DOCTOR WHO
AND THE DALEKS
DAVID WHITAKER

ILLUSTRATED BY ROBERT HACK



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Revealing the secrets of the Doctor's adventures – scene by scene.

Army of Ghosts

Otherworld entities are being summoned up at Canary Wharf, as **ALAN BARNES** discovers...

Ghosts have been appearing across the globe... but is it canon? *EastEnders* canon, that is?

Army of Ghosts comprises the first half of the epoch-defining 2006 series finale, so its position in relation to the reality (or otherwise) of the Walford-set soap may seem like a relatively trivial point to pursue. But we shan't let that stop us.

Early on, while watching TV coverage of the phantom phenomena in Rose's mum Jackie's flat, the Doctor and Rose see then-incumbent Queen Vic landlady Peggy Mitchell (Barbara Windsor) barring the presumed phantom of former owner Den Watts – who'd been bludgeoned to death by his second wife Chrissie the previous year, after using his final breath to declare: "You'll never get me out of the Vic..."

This sequence is extraordinary on several levels – not least because various Doctors and companions once found themselves trapped in a time loop in Albert Square in three different time periods. True, *Dimensions in Time* (1993) was shown as part of the charity telethon *Children in Need* – but so was (among others) the Tenth Doctor's first full scene, as a prologue to *The Christmas Invasion* (2005). It makes no sense to discount one and not the other.

Perhaps, in the *Doctor Who* universe, 'Peggy' is a character in a scripted reality docusoap recorded in and around the *real* Albert Square – a bit like *Made in Chelsea*? This would also account for ironic *EastEnders* references in *The Impossible Planet* (2006) and *Night Terrors* (2011), plus the *Sarah Jane Adventures* serial *The Mark of the Berserker* (2008).

Right: The Doctor (David Tennant) dons 3D glasses to survey the mystery sphere in *Army of Ghosts* (2006).

In that case, we'd have to assume that Den's demise was very different – and not just because even a *Made in Chelsea*-type show would stop short of actual murder (probably). Because (in our world) Den's killer Chrissie was played by Tracy-Ann Oberman... who went on to play Yvonne Hartman, apparent boss of the at-last-unveiled Torchwood organisation, here. Otherwise, when Jackie Tyler first clocked Yvonne inside Torchwood, she'd surely have said, straight away: "You're her with the hair, off of *EastEnders*!"

The 'celebrity cameo' montage was a hallmark of Russell T Davies' *Doctor Who* – but the *Army of Ghosts* one was surely the most head-spinning of the lot.

**FIRST BROADCAST:
Saturday 1 July 2006**

On a desolate beach, Rose recalls her adventures with the Doctor... and begins to tell the story of how she died.

00m 22s On the bottom deck of a London bus, some fella in a green anorak (Jon Davey, uncredited) sits down on the seat behind the younger Rose (Billie Piper) – but in the next shot, he's suddenly shifted one seat further back. Maybe he'd realised Rose was scoffing warm chips, antisocially, and changed places to avoid the smell?

The opening montage incorporated shots of the Doctor and Rose visiting an alien world inhabited by strange flying creatures – manta rays, in fact, since the budget allowed for no new monsters. Russell T Davies' stage directions described "an alien vista, impossible cliffs, like a Yes album cover, with a blood-red sky" – invoking one of the gatefold landscapes painted by Roger Dean, the 1970s prog rockers' artist of choice.

A variant version of Rose's opening spiel featured in preview copies of the episode – ending with "This

is the story of war on Earth", not "This is the story of how I died."

Rose's apparent death was foretold in *The Satan Pit* (2006), a few episodes prior – when the beastly denizen of said Pit (voiced by Gabriel Woolf) described her as: "The valiant child who will die in battle so very soon..."

01m 58s The TARDIS brings the Doctor (David Tennant) and Rose to a children's playground, beside London's Powell Estate. At **16m 23s**, the playground will be said to be situated in postcode SE15 – in reality, Peckham. In **Doctor Who Magazine** issue 580, *The Fact of Fiction* noted how the TARDIS will appear to have landed within a few feet of the same spot in *The Zygon Invasion*/*The Zygon Inversion* (2015), in which the location of the since-revamped playground will be given as Brockwell Park – in reality, south of Brixton, in SE24. All these scenes were recorded at the same Canal Park playground in Cardiff's Butetown area, of course – but if they really represent the same fictional spot, London's postal districts must be differently ordered in the *Doctor Who* universe.

The Doctor and Rose's subsequent traversal of the estate can be seen in extended form as part of the package of deleted scenes incorporated into the *Complete Second Series* DVD/Blu-ray release – including unscripted, often barely discernible chatter between the pair (eg, the Doctor saying "Oh, she really wants to see you again...").

02m 36s Rose delivers a rucksack full of dirty clothes to her mum Jackie (Camille Coduri) – but that doesn't necessarily mean that the TARDIS' laundry facilities are lacking. We last saw Jackie in *Love & Monsters* (2006) – in which Elton (Marc Warren) replaced the fuse on her supposedly broken washing machine. So has Rose returned with a bag full of smalls to try it out – and get the full lowdown on Jackie's "favourite handyman" in the process? Jackie was on the phone to Rose while Elton went to take off a wine-splashed shirt, to stick inside said machine – so it seems entirely plausible that she might have mentioned him.

Jackie claims that "Grandad Prentice" (ie, her father) will be arriving "any minute" – despite having died more than ten years earlier. Jackie's maiden name was first given when the Doctor and Rose surreptitiously dropped in on her register office wedding in *Father's Day* (2005) – a scene set in 1987, so it's quite possible that Rose's later grandfather was there in the front row, with his back to the camera.

03m 49s Ten past 12, and a ghost indeed materialises in Jackie's kitchen. Stage directions indicated that it shouldn't be possible to mistake it for a phantasmagorical Gelth, from *The Unquiet Dead* (2005) – resembling more "that figure walking down the corridor in *The X-Files* titles, a pale, white, undetailed man, defocused to his basic, rudimentary shape..."

Right: Youngsters play on the Powell Estate, unconcerned by the 'ghosts'.

Later, we'll discover that the ghosts are the 'footprints' of five million Cybermen, seeking to fully transfer themselves from their dimension into ours. When the Doctor and Rose rush down to ground level, they see multiple ghosts crossing the estate precinct – which would seem to suggest that the Cybermen are continuing to go about their Cyber-business, regardless of whether or not they're partially visible to the people of this dimension. So, presuming that 'Grandad Prentice' is always the same Cyberman, why would it repeatedly appear in Jackie's flat?

> **The ghosts are the 'footprints' of five million Cybermen.**

Soon, we'll see clips from a succession of TV programmes, some of which describe how other 'ghosts' appear to have affixed themselves to particular individuals – none of whom would appear to have any obvious strategic value to the Cybermen. But what if – while in limbo, awaiting full transfer – particular Cybermen are being drawn to visit the our-world counterparts of people and places they knew prior to Cyber-conversion? In which case: perhaps the ghost in Jackie's kitchen really *was* once the parallel world Grandad Prentice, drawn to visit his alt-daughter? Or could it be that the parallel-world Jackie whom we saw Cyber-converted in *The Age of Steel* (2006) is 'haunting' her our-world self?

(It needn't be an unconscious process, either. Later, the Doctor will speculate that something like a "psychic link" is helping Jackie to wish her old dad into existence: "The ghosts are using that to pull themselves in." What stronger link than between alternative versions of the same person?)

In the Torchwood Institute, a white-coated scientist lowers a massive lever... causing the ghosts to vanish from across the Earth.

05m 22s Back chez Tyler, the Doctor sees how the ghosts' existence has been accommodated by various TV channels. Former *Cash in the Attic* host Alistair Appleton (himself) presents *Ghostwatch*, apparently named after BBC1's notorious faux-live broadcast of Halloween night 1992. As scripted, his description of the ghosts' assembly on Westminster Bridge ran longer: "It's almost like a military display, →

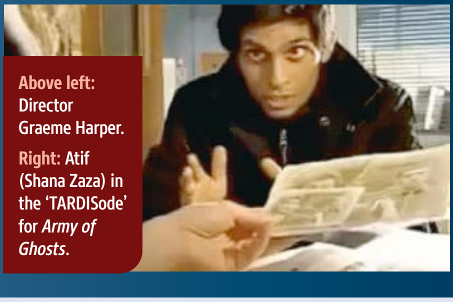
Essential Info

- Early in 2005, to prevent leaks, someone had the idea of labelling preview videotapes of *Doctor Who*'s hotly anticipated 21st-century revival anagrammatically. Taken by the name 'Torchwood', series resuscitator Russell T Davies borrowed it for BBC Three's Cardiff-set spin-off series that entered development not long after.

- "Torchwood" was first said on screen in *The Christmas Invasion* (2005), when the Prime Minister authorised the organisation to destroy a Sycorax spacecraft with a defensive weapon adapted from alien technology. Further mentions were seeded throughout the 2006 series, culminating in its two-part finale – which was engineered to serve as a prologue to the spin-off (among other things).

- In order to secure the involvement of semi-regular cast members – including Camille Coduri as Jackie Tyler and Noel Clarke as Mickey Smith – *Army of Ghosts* plus its second half, *Doomsday*, were recorded as part of a four-episode block that also included the parallel-universe-set *Rise of the Cybermen*/*The Age of Steel*. Director Graeme Harper shot the finale episodes over 35 days in total, beginning with Powell Estate exteriors in Kennington on Wednesday 2 November 2005, with the bulk of the work complete by Friday 20 January 2006.

- As with every episode of the 2006 series, a special online-only prologue (branded a 'TARDISode') was recorded for *Army of Ghosts*. Written by Gareth Roberts, this featured a journalist named Atif (Shane Zaza; later Prem in *Demons of the Punjab*, 2018) on the trail of Torchwood, "the story of the century". After a mysterious Suited Agent (Dafydd Emyr; later a PE teacher in *The God Complex*, 2011) had said story spiked, the strait-jacketed Atif was seen being taken away by two men in white coats. Did he ever get out?



Above left: Director Graeme Harper.

Right: Atif (Shana Zaza) in the 'TARDISode' for *Army of Ghosts*.

Right: Dr Rajesh Singh (Raji James) of the Torchwood Institute.

→ perhaps some fallen regiment from World War One.”

Next, Trisha Goddard (herself) interviews ghost’s spouse Eileen (Rachel Webster) on *I married a dead man!*, an edition of her eponymous Five show. (A fake edition of Trisha’s ITV programme titled *Return of the Messiah?* had been part of a similar globe-spanning TV clips sequence in Davies’ 2003 ITV drama *The Second Coming*: “In today’s show, men who think they’re God...”) The *Trisha* sequence was recorded at Teddington Studios on Friday 27 January 2006.

After Living TV’s late *Most Haunted* medium Derek Acorah (himself) complains that no one needs him anymore, we see a fake housewife (Maddi Cryer) push a product called Ectoshine – which, as written, was followed by a jingle: “Get the most! From your ghost! Get up and goooo-ooo-ooo!”

Somehow, the picture switches to overseas broadcasts – presumably the Doctor has done something with his sonic to enable this? The French newsreader (the late Anthony Debaeck, actually Belgian) would reappear in similar snippets in the spin-off series *The Sarah Jane Adventures* (*Secrets of the Stars*, 2008) and *Torchwood* (*Children of Earth*, 2011). The various foreign broadcasters’ dialogue was scripted in English: the French newsreader described how the ghosts weren’t eligible for the Legion of Honour, the Indian newsreader (Hajaz Akram) reported on how visitors to the Taj Mahal had been warned to treat the ghosts as sacred guests, and the Japanese presenter (Takako Akashi) insisted that Japan had “gone crazy” because everybody wanted to be a ghost – hence the shot of a Japanese girl (Kyoko Morita) babbling: “I wanna be really spooky!”

According to Jackie, the ghosts began appearing about two months previously: “Woke up one morning, and there they all were...”

Right: Trapping something strange in the neighbourhood...

08m 31s From the lever room, Torchwood boss Yvonne communicates with scientist Dr Rajesh Singh (Raji James), who confirms no change in his chamber far below – a room dominated by a vast, untouchable sphere that, according to Torchwood’s readings, doesn’t exist. Stage directions measured the sphere as 20 feet in diameter: “It’s built into the wall, or rather, the wall’s been built around it, so maybe only the front hemisphere is showing.”

Meanwhile, Torchwood functionaries Adeola (Freema Agyeman) and Gareth (Hadley Fraser) sneak off for a covert assignation in an area that’s currently under construction. In a line lost from the script, Gareth told Adeola: “There’s been no one down here for days, that’s why I thought of it...”

11m 44s So Gareth dives off behind polythene sheeting. Originally, on seeing a shape returning, Adeola said: “Well there you are.” But it’s a Cyberman, as seen in a shot inserted by director Graeme Harper, where the script had stopped short of fully revealing the monsters – with Adeola screaming after we caught sight of a shadow with a “handle-type structure” on its head.

Suspenseful scenes set in a polythene-swathed hospital wing under renovation in the BBC serial-killer thriller *Messiah III: The Promise* (2004) had made an impression on Davies – hence the presentation of the Cybermen’s secret HQ.

11m 53s The Doctor emerges from beneath the TARDIS console wearing a backpack and wielding a nozzle... and claiming to not be afraid of no ghosts, echoing the grammatically dubious phrasing of Ray Parker Jr’s *Ghostbusters* theme song (1984). Then he positions three conical devices in a triangle in the playground – each of the devices (deliberately) incorporating a TARDIS roundel light in its base.

13m 12s Adeola and Gareth are late returning to the lever room, two minutes before the next ghost shift – now wearing, as stage directions specified, “two Bluetooths, one in each ear. They’re not exactly blank, it’s subtler than that, not robotic, they’re just functional...”

How unlucky that two young Torchwood staffers chose to cop a snog in a polythene-swathed area that (we presume) has recently been taken over by the Cybermen. One wonders how the Cybermen had originally planned to infiltrate the all-important lever room – because it seems unlikely that their scheme, whatever it was, had hung on hoping that, sooner or later, two amorously inclined office juniors would blunder into their base of operations. (Presumably, then, the Cybermen are now working ahead of schedule.)

Take heed of this cautionary tale: if Adeola and Gareth had confined their passion to outside work hours, Yvonne might have had several further opportunities to identify the exact cause of the mysterious power loss detected during a prior ghost shift (mentioned at **07m 41s**) – and who knows, the Cybermen’s plot might have been uncovered. Office romances, never a good idea...

16m 21s Soon, the Doctor’s brief entrapment of a ghost is detected within Torchwood... where Matt (Oliver Mellor) uses CCTV to identify the spot where someone has been interfering with the ghost field. “We’ve got a camera within 50 yards,” he tells Yvonne – a line dubbed over in post-production, because the scripted “50 metres” contradicted Yvonne’s later assertion that Torchwood uses imperial measures.

With Yvonne having recognised the TARDIS, the Doctor bounds back into the control room, claiming that he can now locate the spot that the ghosts are being forced into existence from. His subsequent babble about how brilliant it would be if he met someone called Alonso – because then he

could say, "Allons-y, Alonso!" – will eventually be paid off in *Voyage of the Damned* (2007).

So the TARDIS materialises in Torchwood's Loading Bay 2. There, the Doctor introduces Yvonne to 'Rose Tyler' – actually Jackie, brought along by accident.

20m 20s Yvonne leads the Doctor and 'Rose' into a huge underground hangar – which, as scripted, contained "various alien objects, some chained down, some being tested... A plain, glowing, tall block; some sort of strange tree; a six-foot square robot head..." Plus, of course, the Jathar Sunglider that Torchwood shot down over the Shetlands ten years previously... just as they'd blasted the Sycorax ship in *The Christmas Invasion* (2006).

Handing a particle gun back to someone called Sebastian, Yvonne insists it's important to know everyone by name: "People skills. That's what it's all about these days. I'm a people person." This line was key to her character, Davies told **DWM** in 2006: "I'd always wanted to write someone like Yvonne – someone for whom being a villain is simply part of the job description. The soulless, ambitious manager. Honestly, anyone who says 'I'm a people person' is always the exact opposite." He recalled being given the 'people person' line many years before, by a lawyer he'd encountered while researching a drama for Granada – "one of the emptiest, coldest people I've ever met. She waited a long time in my head until Yvonne Hartman came along..."

Next, Yvonne describes an alien 'Magna-clamp', a mass-cancelling device that can be used to lift "two imperial tonnes" of weight with one hand; imperial, because "Torchwood refuses to go metric". In the UK, metrication was first legalised under the terms of the Weights and Measures (Metric System) Act 1897 – which suggests that anti-metrication must have been one of Torchwood's founding principles! At mid-day, Yvonne gave the recorded ghost energy as "5,000 gigawatts" – when one might have expected imperial diehards to measure in imperial (ie, mechanical) horsepower. But in that case, the hp(I) equivalent – 'six billion, seven hundred and two million, four hundred and twelve thousand, eight hundred and sixty-nine (approx)' – would have been quite the mouthful.

The Doctor wonders why he's never heard of Torchwood, despite all his previous visits to planet Earth.

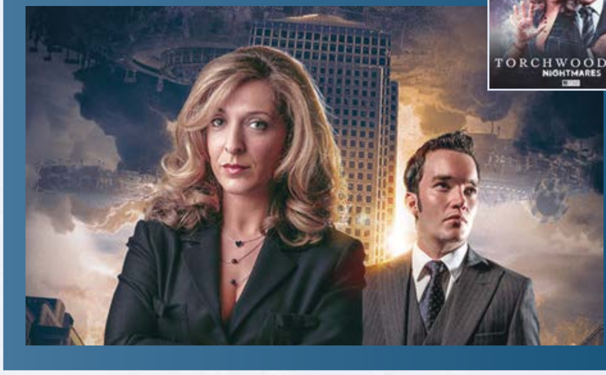
The Magna-clamp was "found in a spaceship buried at the base of Mount Snowdon" – plausibly the same spaceship from which the so-called 'Immortality Gate' featured in *The End of Time* (2009-10) was recovered. As the tech billionaire Joshua Naismith (David Harewood) recalls: "It was moved to an institute known as Torchwood, but when Torchwood fell, let's just say I acquired it." The Gate would turn out to be Vinvocci tech – so it's not impossible that the clamp was, too.

BEFORE THE FALL

Prior to the events in *Army of Ghosts*, the Canary Wharf-based Torchwood One team headed by Yvonne Hartman was involved in a great many investigations – as documented in a number of Big Finish audios, beginning with the Joseph Lidster-authored standalone release *One Rule* (2015). This was followed by (to date) four boxed *Torchwood One* sets, all containing three stories, and all starring Tracy-Ann Oberman alongside Gareth David-Lloyd – whose character Ianto Jones, introduced in the TV *Torchwood* spin-off, had a girlfriend, Lisa, in the London team (about whom, more next issue).

The first, *Before the Fall* (2017), comprised *New Girl* by Lidster, *Through the Ruins* by Jenny T Colgan and *Uprising* by Matt Fitton. *Machines* (2018) consisted of *The Law Machines* by Fitton, *Blind Summit* by David-Lloyd and *9 to 5* by Tim Foley. *Latter Days* (2019) featured *Retirement Plan* by David-Lloyd, *Locker 15* by Fitton and *The Rockery* by Foley. Most recently, *Nightmares* (2022) included *My Guest Tonight* by Foley, *Lola* by Rochana Patel and *Less Majesty* by James Goss. In addition, the pre-*Ghosts* Yvonne appeared in the Goss-authored *Torchwood Archive* special release (2016).

TORCHWOOD ONE
NIGHTMARES



Above: *Torchwood One: Nightmares* (2022).
Left: Lee Binding's cover art for *Torchwood One: Before the Fall* (2017).

23m 13s While Adeola lures Matt from his post, the Doctor wonders why he's never heard of Torchwood, despite all his previous visits to planet Earth. It's a fair point – which special guests 'the Fifth Doctor and Nyssa' proposed two possible answers to in a *Matrix Data Bank* column in **DWM** 374. Perhaps, suggested the Doctor, Torchwood had deliberately kept itself away from himself, for fear of an encounter. Alternatively, explained Nyssa, Torchwood only existed in the Doctor's personal timeline *after* his Tenth incarnation had inadvertently inspired its creation in *Tooth and Claw* (2006), changing history in the process: "So for us, here in the classic series, there isn't a Torchwood to discover"(!).

Yvonne tells the Doctor how he was named "an enemy of the Crown" in Torchwood's Foundation Charter of 1879. This was anticipated in the final scene of *Tooth and Claw* (2006) – in which, having suffered a very close encounter with a werewolf at Torchwood House, on the Torchwood Estate, Queen Victoria (Pauline Collins) proposed an institute to investigate and fight such strange happenings. Prior to that, Her Majesty had banished 'Dame Rose of the Powell Estate' from her realm, alongside 'Sir Doctor of Tardis' – suggesting that Rose was considered an enemy also. Surely, then, Torchwood's records ought to have mentioned the Doctor's then-companion, too – meaning Yvonne should know the name 'Rose Tyler'?

On a web-released commentary track, Davies admitted to having incorporated an explanation for this into his script for *Love & Monsters*, which was written after recording of these series finale episodes – hence the speech given by Doctor-hunter 'Victor Kennedy' (Peter Kay): "Now when it comes to the Doctor's companion, the Torchwood files are strangely lacking. It seems the evidence has been corrupted. Something called Bad Wolf virus..."

24m 47s Surveying the sphere, the Doctor labels it a Void Ship – used to traverse the space between universes. "The Eternals call it the Howling," he continues – a deep-cut reference to the immortals encountered in *Enlightenment* (1983).

27m 15s Meanwhile, the TARDIS has been brought into the bunker... next to an Ancient Egyptian sarcophagus, as we see when Rose sneaks out. In his online commentary, Davies described this as a "*Pyramids of Mars* sarcophagus... obviously a remnant of Sutekh". Probably not – all the belongings of the alien death-god in question were presumed destroyed in the fire that engulfed the Old Priory at the end of that 1975 adventure. But it might well be a remnant of one of Sutekh's Osirian pursuers; 740 of them were listed on the walls of the tomb of Thutmosis III (apparently).

28m 03s In the lever room, Yvonne describes how the sphere came through the spatial breach →

→ situated where the ominous Wall at the far end stands – because the whole of Torchwood Tower was built in order to reach that breach, 600 feet above sea level. In reality, work on the skyscraper publicly known as One Canada Square commenced in 1988 – so the breach must have been detected not long before. Including its pyramidal 'capstone', One Canada Square stands 806 feet above sea level – meaning the Wall can't be situated on the topmost of its 50 storeys.

"How much money have you got?" boggles the Doctor, learning of the reason for the tower's construction. When it opened in 1991, One Canada Square was said to have cost £624 million (close to £1.3 billion in current terms). So the answer is: a lot.

28m 34s Looking out of a window, the penny drops for Jackie: "This building, it's Canary Wharf." The aerial footage of London's Docklands was originally shot for the UK version of reality TV show *The Apprentice* – its second series having ended in May 2006.

Weird, though, how the Docklands view is only visible when Jackie is standing right beside the window; the rest of the time, Yvonne's windows show a soft, daylit pastel blue. A cynic might say this betrays the fact that the city vista was 'green-screened' in – but obviously, intelligent alien glazing tech helps shield the institute interior from prying eyes (eg, camera crews shooting helicopter footage of Docklands for business-oriented reality TV shows); the glass only becomes properly transparent, not merely opaque, when it detects somebody standing beside it, looking out. Furthermore, *The Fact of Fiction* would refer said cynic to how Torchwood was apparently the first to acquire the Vinvocci technology seen in *The End of Time*, a story that establishes the radiation-containing properties of Vinvocci glass. So perhaps Yvonne's windows are of stolen Vinvocci design; if their glass can absorb 500,000 rads, what else might it do?

In Russell T Davies' original Series 2 planning document, written circa March 2005, the Institute was instead based in a Cardiff skyscraper – where scientists were probing the Rift established in *The Unquiet Dead* (2005). The location changed when the Cardiff-set *Torchwood* series (set in the aftermath of Series 2) began development.

By harnessing energy from the breach, Britain might never again be dependent on overseas power – a bit of throwaway exposition that seems rather more relevant now than it did in 2006.

29m 20s Using his sonic screwdriver to crack the glass partitioning in Yvonne's office, the Doctor demonstrates how, when the Sphere came through the breach, it splintered the surface of this dimension – enabling the ghosts to cross over via the fault lines. He's not letting on what he's really thinking, though... or so Russell T Davies claimed in his *Production Notes* column in **DWM** 374, cover-dated 11 October 2006: "With every script, for any programme, there's always a bit of dialogue you think of six months after it's gone out. Like, 'Damn!' So yes, during *Army of Ghosts*, in my opinion.... the Doctor was thinking to himself, even though he never said it: 'So the Sphere arriving in Canary Wharf caused the fault lines in the universe, and that's what the TARDIS fell through in *Rise of the Cybermen* [2006].'" (In the opening scenes of that earlier adventure, the TARDIS dropped "out of the vortex, through the void" into a parallel Earth.)

Right: Rose (Billie Piper) infiltrates the Torchwood Institute.

> **Rose has covertly pursued a white-coated figure to the sphere chamber.**

31m 46s With the Doctor having persuaded Yvonne to postpone the next ghost shift, Rose has covertly pursued a white-coated figure (with a familiar swagger) to the corridor outside the sphere chamber... which a maintenance crew must have visited in the last few minutes! When Yvonne brought the Doctor and Jackie to the chamber (at **23m 39s**), a simple 'Torchwood Institute' logo was hung on the wall opposite the door. Suddenly, however, there's signage underneath – seemingly pointing visitors (to the officially-non-existent headquarters of a super-secret organisation) in the direction of reception, the lever room, and the canteen.

Rose kisses the Doctor's psychic paper – taken from his coat pocket before she left the TARDIS – before applying it to the keycard panel on the chamber door. Seemingly to her surprise, it works. Perhaps the lock is faulty (as Rajesh implies, later)? Perhaps Torchwood's locks employ more stolen alien tech – AI with enough consciousness to be fooled by the paper? Perhaps the paper *itself* is intelligent enough to work out the electronic pattern required to open the lock? Or perhaps it's a pretty standard pattern in the future – since the 'Metaltron' held in Van Statten's bunker in *Dalek* (2005) was secured behind a door embellished with the *exact same* 'telegraph pole' mouldings.

34m 08s After the Doctor admits that the girl being held by Rajesh in the sphere chamber is the real Rose Tyler, Yvonne realises that Adeola and the other operatives have resumed the ghost shift program. As she exits her office, we see further evidence supporting the existence of super-speedy

HARTS OF DARKNESS

Yvonne Hartman – a woman without a heart, ironically – shares her surname with one other character in TV *Doctor Who*. Back in *Image of the Fendahl* (1977), the discovery of a hiker's corpse in the woods surrounding Fetch Priory prompted scientist Dr Fendelman (Denis Lill) to tell his subordinate: "Get onto London. Tell Hartman I want his security team here within two hours. Tell him I want the best men he has, and I want them armed." It transpires there's a time fissure in the woods, which is widened further every time Fendelman operates his time scanner – and what could be more Torchwood than an interest in time rifts and fissures? Their bases in both London and Cardiff are constructed around them!

So might Yvonne be the daughter, or some other relative, of the Hartman named off-screen in *Fendahl* – a story set some 30 years before? And if that's the case: were the members of the armed security team headed by Mitchell (Derek Martin) the first Torchwood employees seen on screen?

(On the other hand, *Image of the Fendahl* contains a whole host of names that have recurred in Davies' *Doctor Who*: Martha, Adam, Jack... plus, of course, the surname Tyler.)

Left: Dr Fendelman (Denis Lill) in *Image of the Fendahl* (1977).
Right: Tracy-Ann Oberman as Yvonne Hartman.

maintenance men within Torchwood – since the shattered glass partition to the left has been repaired already!

Next, the Doctor sonics Adeola's controlling earpiece, causing all the taken-over operatives to collapse – but they'd already been killed, he tells the horrified Jackie. Which may well be the case, but it's interesting to note that he chooses *not* to expand on Adeola's demise when he encounters her entirely identical cousin Martha Jones (also Freema Agyeman) in *Smith and Jones* (2007). Sparing her feelings, or sparing the truth?

Yvonne yanks the not-so-standard comms device attached to Adeola's right ear – only to pull out a cable attached to poor Adeola's brain. This is slightly odd, because the Cybermen added a second device to Adeola's left ear – the right-hand device remained unchanged, or so it seems. We might speculate that both devices were new, designed to imitate Earth technology… with one attached to both of their victims' ears, just like the Cybermen's own 'ear-handles'. (In which case, do cables lead from each pair of Cyber-handles into each Cyberman's brain, too?)

37m 26s Tracking the transmitter used to control Adeola and the others, the Doctor has led Yvonne and her guards to the under-construction area – where an "advance guard" of Cybermen tear their way through the plastic sheeting, just as they did in *The Tomb of the Cybermen* (1967). In reality, concealed blades in the Cyber-actors' gloves were used to accomplish the effect – but who knows, maybe there are concealed blades in the Cybermen's gauntlets? (It'd be logical, if plastic cocooning is part of their manufacturing process.)

37m 55s Rose's ex Mickey (Noel Clarke), last seen on his way to liberate alt-Paris at the end of *The Age of Steel* (2006), has disguised himself as sphere chamber operative Samuel. With the sphere suddenly active, and the chamber automatically locked down, Mickey tells Rose that after the Cybermen vanished from his world, they made their way to this one… and speculates on the contents of the sphere: "Cyber Leader, CyberKing, Emperor of the Cybermen…" The black-handled Cyber Leader is about to make his entrance into the lever room, but a colossal CyberKing won't be seen until *The Next Doctor* (2008). So is Mickey simply riffing on a theme, or is he actually aware of the CyberKing's existence?

38m 12s Cybermen kill the lever room scientists with hitherto-undemonstrated weaponry attached to their forearms – which stage directions confirmed were indeed the latest iteration of "cyber gun" – before the ghost shift is increased to "100 per cent" (power, presumably).

Whereupon ghosts begin to materialise all over the world – which, with astonishing promptitude, leads a police commissioner (David Warwick) to reassure the TV-watching public that "the increase in ghost activity is harmless…" Last seen as the young Zanak rebel Kimus in *The Pirate Planet* (1978), Warwick has been heard in various Big Finish audios – including the 2004 Cyberman story *The Harvest* (2004).

The ghosts resolve into millions of Cybermen – but it's striking to note that the Cyberman that grasps *Ghostwatch* host Alistair Appleton around the neck doesn't electrocute him, as one would expect. (Obviously, he's been fast-tracked for conversion.)

Originally, a further Derek Acorah scene was incorporated into the Cybermen-materialisation sequence – with the now-unemployed medium saying: "I give up, I'm going home."

40m 13s A Cyberman breaks down the door of a suburban home (with a supporting tie or string visible at screen right). This causes a young boy to flee upstairs – but there's a Cyberman there already. Returning to our unconfirmed theory about how the parallel universe Cybermen may have homed in on their 'our world' alt-selves, might this Cyberman be one of the boy's alt-parents?

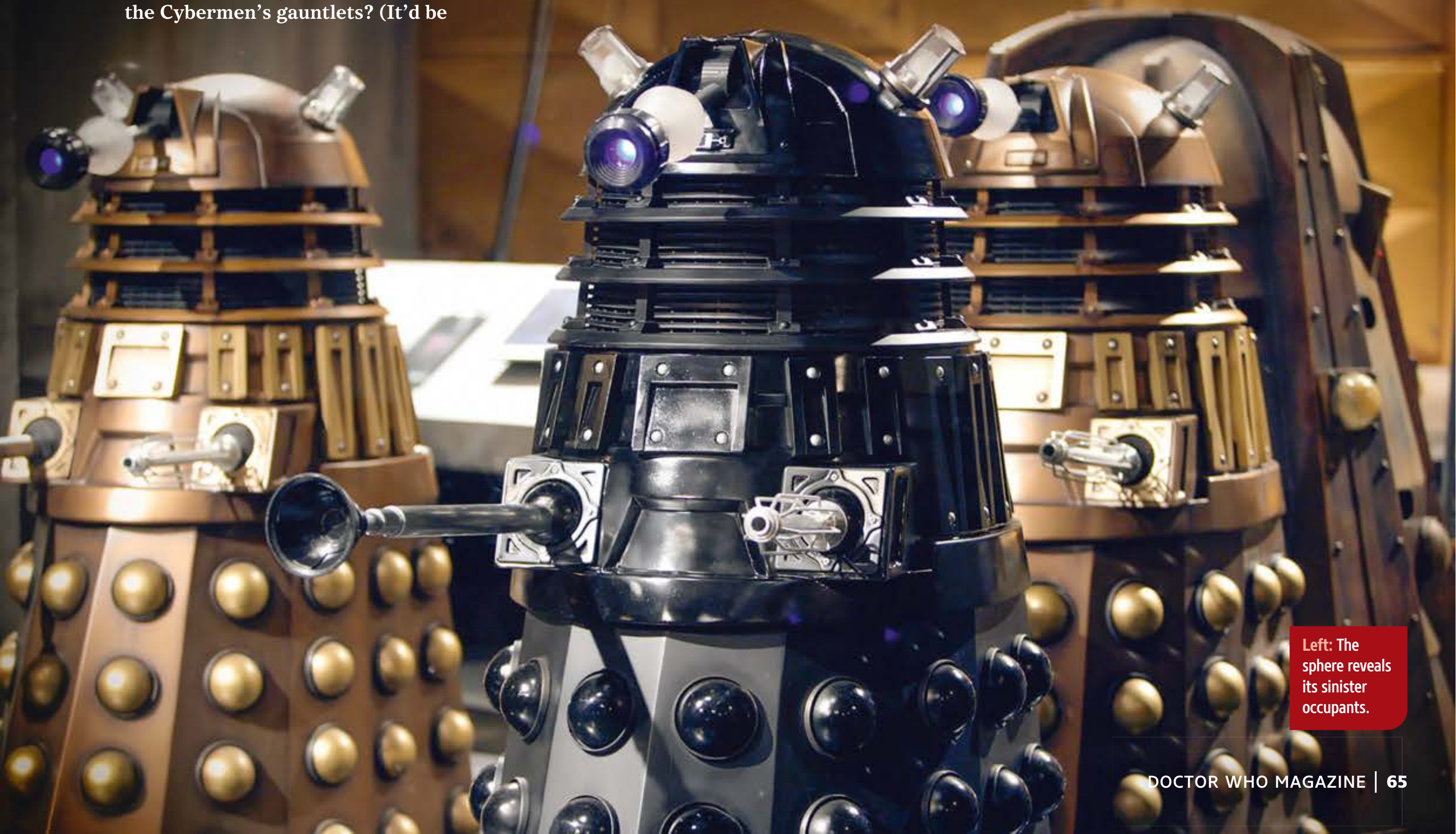
The Cyber Leader tells the Doctor that the Void Ship isn't theirs; they merely followed it. Downstairs, the sphere unfurls… to reveal four Daleks! **DWM**

Next time: *Doomsday*.

FURTHER INFO

DVD/BLU-RAY *The Complete Second Series*
COMPANY BBC Worldwide
YEAR 2014/2015
AVAILABILITY Out now

BBC
DOCTOR WHO
THE COMPLETE SECOND SERIES
12



Left: The sphere reveals its sinister occupants.

Reviews

Our verdict on the latest episodes and products.

BBC one **BROADCAST**
Sunday 23 October 2022

THE POWER OF THE DOCTOR

Review by **PAUL KIRKLEY**

So what *is* the power of the Doctor, exactly? As the credits rolled at the end of this epic last hurrah for the Jodie Whittaker/Chris Chibnall era, I wasn't sure if I was any the wiser. But, full-bellied and happy after 90 minutes gorging on the *Doctor Who* equivalent of Christmas dinner with all the trimmings, I was too delirious to care.

Because, despite its misleadingly solipsistic title, *The Power of the Doctor* is not one of those regeneration stories that's *about* the Doctor, let alone her death. Tonally, it's as far from the sombre funeral march of 1981's *Logopolis*, or the raging against the dying of the light of 2017's *Twice Upon a Time*, as you can get. Instead, tasked with providing the fireworks for the BBC's centenary celebrations, this is *Doctor Who* writ large as popcorn-friendly blockbuster – an action-packed, eye-popping intergalactic adventure that barely stops to catch its breath, let alone spend time contemplating its hero's impending demise. Even the death that *is* heavily telegraphed – the one the Master can't stop flexing about – turns out to be a sly bit of misdirection on Chris Chibnall's part.

From its ambitiously cinematic scale to its giddy parade of heroes and villains – including, by my count, a record-breaking tally of eight Doctors Who – it's a story that wears its 'Event TV' status on its sleeve. And full credit to director Jamie Magnus Stone, who not only wrangles all these elements into a coherent whole, but does so with a painterly eye for a breathtaking visual, and a storyteller's gift for hitting all the right dramatic, emotional and comic beats.

Arguably, there's a little too much going on here: even at 90 minutes, the story feels overstuffed with, to borrow the Doctor's words, "multiple somethings". Did we *really* need all that hooey with the volcanoes, or the Cyber-conversion planet MacGuffin? And the central plot – 'a dozen of the world's leading seismologists have gone missing, plus 15 of the world's most valuable paintings' – is straight out of *Danger Mouse* (with Kate Stewart subbing for Colonel K). But it feels churlish to complain when Chibnall keeps throwing great fistfuls of sugary treats our way.

Apologies, then, if this next bit is basically just a big List of Stuff, but here are some of the things that left me – and the audience at the press screening – laughing, whooping and clapping like seals.

The names Sophie Aldred and Janet Fielding in the opening titles. The Master's TARDIS (and its funny 'HA HA' door panel). Driver Dan's wobbly ladder. The Doctor's #awks reunion with Tegan and Ace. The Master's taunt about Tegan's Auntie Vanessa living in an "ickle doll's house". The Doctor walking into a Dalek trap, and then into a Dalek (a shameless rinse-repeat of last year's Weeping Angel prison, but who cares?). The Master's Dalek Plan (one for the kids there). *Ra-Ra Rasputin*! Ace's bomber jacket. ALL THOSE DOCTORS. Tegan's punchline about being an air hostess in the 1980s. The return of lovely Graham (aka Arnold Palmer, volcano inspector). Ace bashing up a Dalek with a baseball bat, just like old times...

I mean, I could go on.

In a story packed with so many beloved characters and kisses to the past, Sacha Dhawan somehow manages to steal the whole show from under everyone's noses, with what – I'm calling it now – may be the single most enjoyable Master performance in the character's long history. And for Jodie Whittaker, there's no shame in being upstaged in her own finale: as the engine that drives the plot, she takes on all the expository heavy-lifting with her usual brio (can we *please* give the next Doctor a bit more downtime?), leaving Dhawan free to peacock about, dropping killer one-liners and generally living his best life. There's a reason actors always say playing villains is the most fun...

> **The episode provides us with a fascinating glimpse into the Master's tortured psychology.**

Far from being a mere panto villain, though, the episode provides us with a fascinating glimpse into the Master's tortured psychology. Having finally succeeded in not just vanquishing the Doctor but *becoming* the Doctor, he feels strangely empty, even a little scared. Then, when the process is set to be reversed, he reveals the wretched depths of his self-loathing with an anguished plea of "Don't let me go back to being *me*." And he manages to do all this while cosplaying as all the Doctors at once – complete with question-mark pullover and celery. Bravo.

In fact, the whole 'forced regeneration' plot is a brilliant conceit. Having the Master effectively kill the Doctor, so that the latter literally has to find her way back from death, with the help of a few old faces along the way, dramatically raises the stakes in a marquee episode where just saving another planet or two wouldn't really have cut the mustard.

Having taunted us with a vision of the universe without the Doctor, Chibnall then brings her back amidst triumphant talk of "a whole new lease of life". This, of course, is the very definition of dramatic irony – because, unlike the Doctor and Yaz, we know that the reunion is to be short-lived. And so it proves, in a scene that plays like a role-reversed version of the end of 1984's *The Caves of Androzani*, with the companion carrying the dying Doctor across the disintegrating planet to the TARDIS.

It's one of many hero moments in an episode that serves as a terrific last stand for Yaz, setting up a weepy final reel that delivers all the feels. Jodie Whittaker and Mandip Gill are sensational in these scenes, the Doctor eulogising their time together ("Nobody else got to live our days") while Yaz summons all the bravery she can muster to let the woman she loves go and take in one last sunrise.

The regeneration itself is beautifully done – sad, but also hopeful, in the way these things are – with the surprise 'ta-daaa!' moment at the end providing one last collective jaw-drop for an audience already punch-drunk with the mad impossibility of it all.

For a certain section of the audience, though, even the sight of David Actual Tennant couldn't compete with what we'd seen a few moments earlier, in a function room somewhere in England, as the Doctor's former companions gathered to tell tales of being whooshed away into time and space. Here's Mel! And there's Jo Grant! And here's... can it really be?

It is. It's Ian Chesterton – the great William Russell, still twinkly of eye and honeyed of voice, closing the *Doctor Who* loop by reminding us that this madly ambitious sci-fi spectacle, with its space trains and flying Daleks and erupting volcanoes frozen into steel, is the same show – *the same show* – that he spent his Friday evenings taping in a corner of Lime Grove's cramped Studio D almost six decades ago. Perhaps the real power of the Doctor, then, is the friends that she – and all of us – have made along the way. **DWM**

Opposite page: The Doctor (Jodie Whittaker) undergoes a forced regeneration in *The Power of the Doctor* (2022).

Above: Tegan (Janet Fielding) and Ace (Sophie Aldred) in UNIT HQ.

Left: The Master (Sacha Dhawan) poses as Rasputin.

Audio Frequencies

Reviewed this issue

» *The Ninth Doctor Adventures: Hidden Depths*
Featuring The Ninth Doctor, Liv and Tanya
RRP £24.99 (CD plus digital), £19.99 (digital only)
» *Torchwood: The Lincolnshire Poacher*
Featuring Ianto Jones
RRP £10.99 (CD plus digital), £8.99 (digital only)
» *The Doctor Chronicles: The Eleventh Doctor – Geronimo!*
Featuring The Eleventh Doctor and Valarie Lockwood
RRP £19.99 (CD plus digital), £16.99 (digital only)

Available from bigfinish.com

Review and illustration
by **JAMIE LENMAN**

To Big Finish listeners, 2022 may have felt more like part of the Ninth Doctor's era, rather than the Thirteenth's. While Jodie Whittaker has blazed through three glorious Specials and a groundbreaking podcast, Christopher Eccleston has rumbled our speakers in no less than four box sets comprising 12 individual episodes, resulting in a more sustained presence throughout the year.

But more than this: save for one or two outré excursions, *The Ninth Doctor Adventures* have thus far focused on small, self-contained stories that mimic the vigour and brevity of its televised progenitor, so much that we almost imagine we've *seen* a full year's worth of adventures starring the leather-clad man of action. Nowhere is this more evident than in the third set of the second series, subtitled *Hidden Depths.*

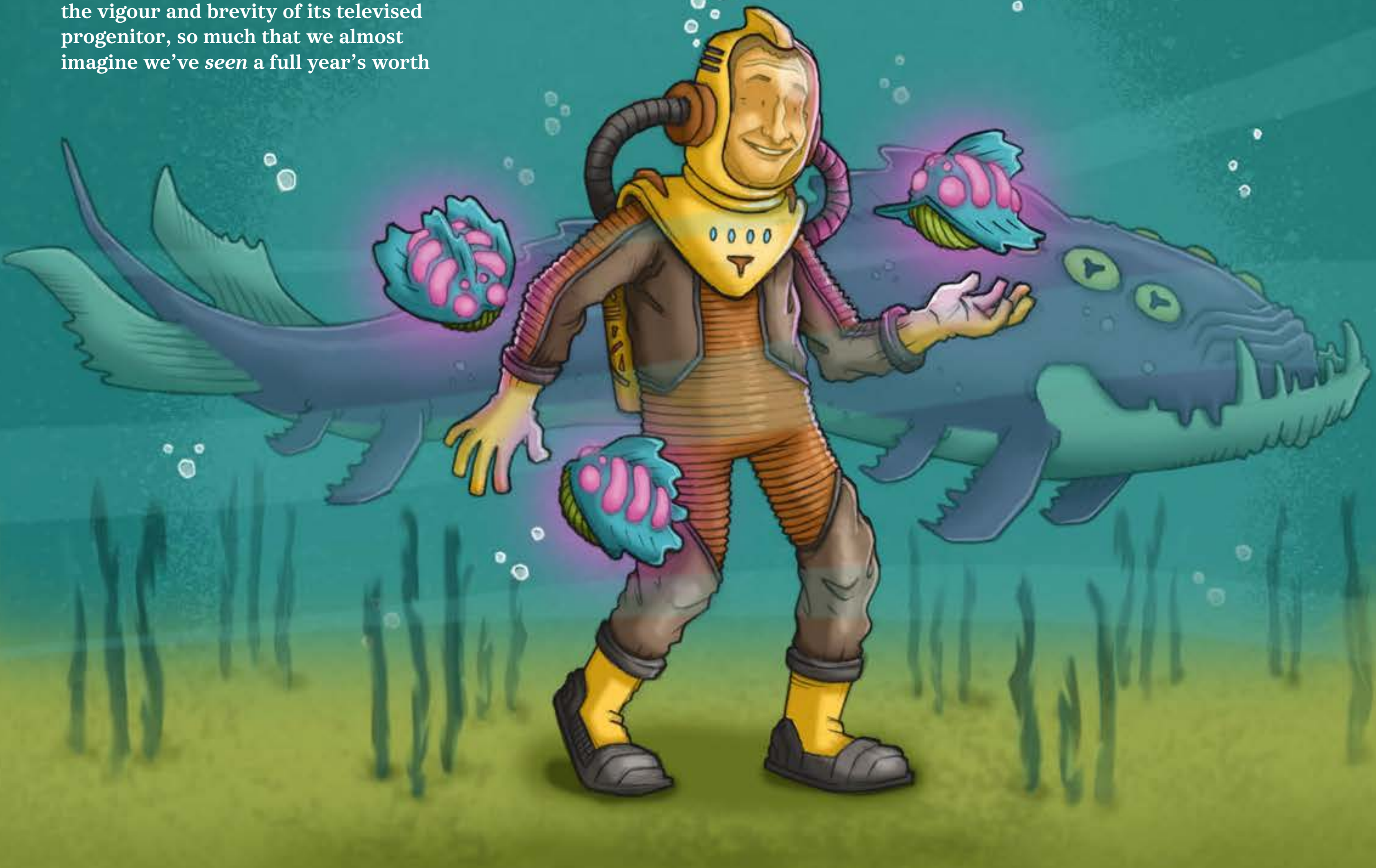
As if to underscore this friendly competition with television *Doctor Who*, Lizbeth Myles' opener, *The Seas of Titan*, is brazen enough to resurrect the immortal Sea Devils mere months after their most recent telly outing, and arguably does them greater justice. With a breathless entrance worthy of his best efforts, Eccleston bursts into earshot firing on all cylinders, bouncing bon mots off his tongue like the funniest guy at the party. Instantly appealing and utterly real, this is someone you genuinely would follow to the ends of time if he asked you, and just being in his presence is enough to elicit a thrill of excitement. Perhaps it's this naked charisma that stops Sasha Behar and Ferdy Roberts' chummy oceanographers from slamming him into a cell as soon as he arrives, and the three of them form a cosy team as they pad across the sea-bed in true Jules Verne style.

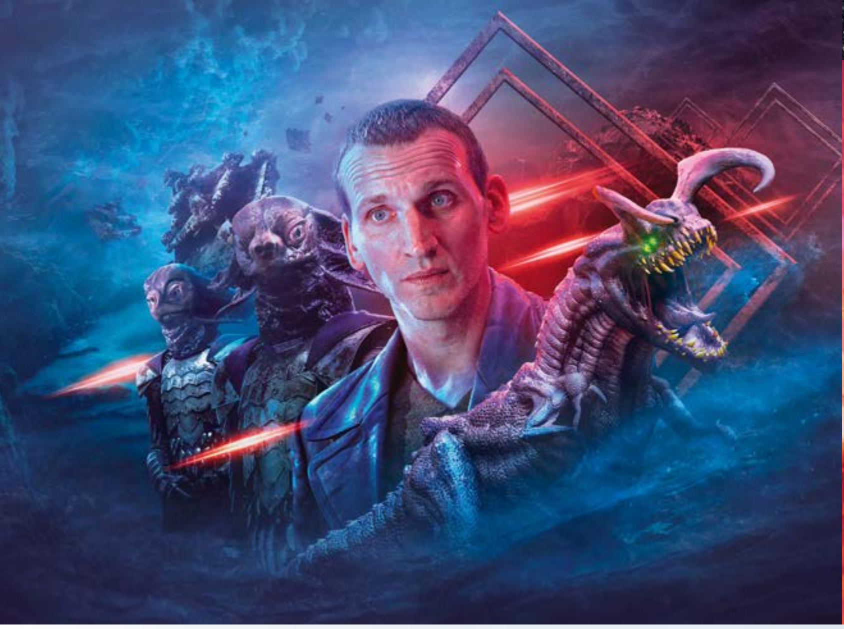
Unlike the land-lubbing Silurians, the Sea Devils have generally been presented (in their self-titled 1972 debut, anyway) as rather more pacifist creatures, and that's how they come across in *Titan* – a fully realised race with as much right to our planet as us. Unencumbered by the constraints of visual effects, Nicholas Briggs and Yasmin Mwanza's jagged whispers convey an aura of calm and, frankly, *likeability.* One side effect of this rather amiable atmosphere is the elimination of any real threat, but this is more than made up for by the scale of one or two gorgeous set-pieces, including an encounter with a prehistoric leviathan.

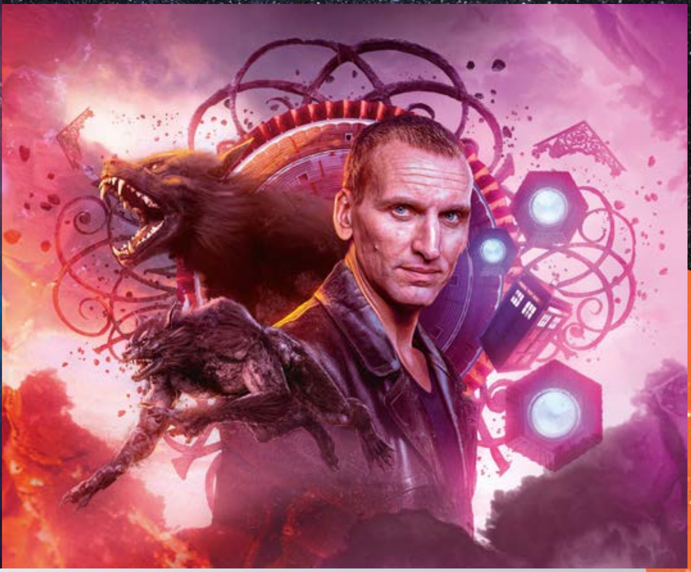
CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
FULL CAST AUDIO ADVENTURES
THE NINTH DOCTOR ADVENTURES
HIDDEN DEPTHS

Titan invites further comparison between the various branches of Homo reptilia by pinching a large chunk of plot from 1970's *Doctor Who and the Silurians*, and it's hard once again not to draw parallels between this fictional squabble and latterday military crises. At least Myles has the courage to offer a glimpse of hope for the soul of our species, a welcome ray of light in our otherwise gloomy surroundings.

Next up, Lisa McMullin brings us yet another parable concerning the futility of war with the deceptively sprightly *Lay Down Your Arms*. As the latest in





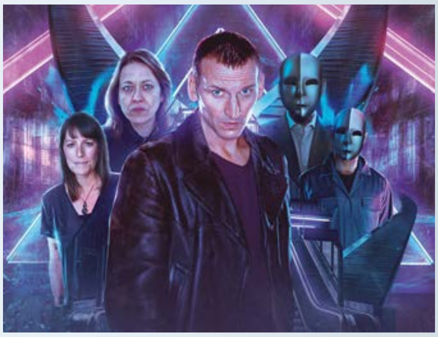


a long line of cracking one-off assistants, Kate Sissons almost eclipses even Eccleston's immense charm with a feisty portrayal of the very real Bertha Kinzky, and indeed the mother-daughter double-act with Diana Quick is so good they could very likely have carried the thing on their own. Despite its solemn title, *Arms* is an absolute hoot from start to finish, with wonderful lines like "Sorry to bother you, only you seem to be killing her" and a Judoon singalong that ranks alongside the brilliant Sontaran ditty from the previous set.

Like *Titan*, it fairly rockets along from vignette to sumptuous vignette, successfully emulating the frenetic pace of Eccleston's first outings in the role. The key difference is that, for better or worse, there's nowhere near as much brooding or self-pity as we saw from him in 2005. From his scratchy swimsuit to his disastrous opera tutelage, here's a Doctor who's having an absolute whale of a time, and therefore so are we.

Once again, Jamie Parker's sibilant Trinity is only very gently villainous, but that's not to say that their audacious plan doesn't present an intriguing twist on the premise of 1969's *The War Games*. And while it's just possible that VFX studio The Mill might have been able to conjure up 200-odd bloodthirsty Victorians – half of them blue and half of them red – it's probably safe to say that audio is the best medium for this kind of spectacle. All in all, a thumping good time.

Here's a Doctor who's having an absolute whale of a time, and therefore so are we.



In the first, shining age of Russell T Davies' stewardship of *Doctor Who*, much attention was drawn to the so-called 'end-of-budget' episodes that would appear every year, taut scenarios with small casts and even smaller sets. Some of these, like 2006's sparse *Fear Her,* were maybe less successful – while some of them, such as 2008's thrilling *Midnight,* emerged as standouts of the 60-year series. If John Dorney's *Flatpack* truly is the EOB of the NDAs, then it seems determined to make a virtue of those limited ingredients and deliver a thought-provoking, mind-bending experience.

As with all the best *Doctor Who*s, Dorney cleverly takes an everyday phenomenon that we all recognise and gives it a sci-fi makeover – in this instance, the feeling when we learn that a building or structure we've only just noticed has apparently been part of our environment for years. We follow the Doctor (and a couple of trusty pals) down this rabbit hole to its inevitable conclusion, with the result that you might never step foot inside a Scandinavian furniture store again. It's always a joy when a new incarnation bumps into old friends, especially when they're travelling solo, and Nicola Walker's partnership with Rebecca Root as girlfriends Liv and Tania works just as well with the Doctor's Ninth persona as it does with his Eighth. In fact, it might even be the case that Liv's unrelenting sarcasm works better against Eccleston's chirpy chappy than it does alongside the gritty exile of Paul McGann's *Stranded* series, with Tania as a middle ground between the two. Whatever the case, they make a dashing trio, rushing around a furniture maze in a delightfully piquant satire.

With only Walker, Root and a serviceable cameo from Jeremy Swift to contend with, Eccleston is afforded a large space in which to moonlight as the antagonist of the piece, swapping his round northern vowels for some clipped RP. It's always a gas when our lead actor gets to play two people, and *Flatpack* is no exception; as head of the titular mega-chain, Eccleston transforms almost completely into a silky, snakelike being, while retaining just enough Gallifreyan to make it all work. It's a mesmerising performance that ranks among his best, which is truly saying something.

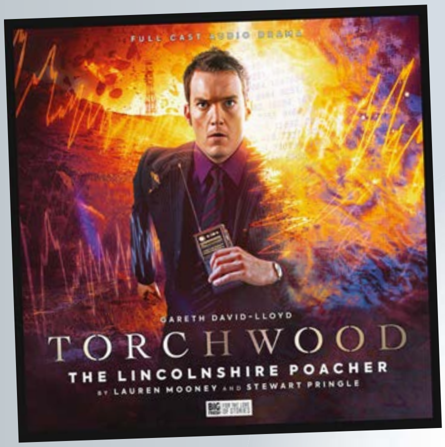
With a simple solution for a complex problem, *Flatpack* folds down into a neat little package, like a self-assembly bookshelf with an umlauted name. And as the Ninth Doctor's triumphant second era flashes past the Brigadier, Cybermen, Sea Devils and even the dreaded EOB, there's a growing sense of momentum that suggests we might be ready for a rematch against the screeching sons of Skaro… So for now at least, we're keeping our fingers, toes and eyes all firmly crossed. →

Top: Caroline Tankersley's cover art for *The Seas of Titan* and *Lay Down Your Arms.*

Above: Cover art for *Flatpack*, by Caroline Tankersley.

Left: Diana Quick plays Sophie Kinzky opposite Christopher Eccleston as the Doctor in *Lay Down Your Arms.*

Reviews



Left: Stewart Pringle, co-writer of *The Lincolnshire Poacher*, with David Shaw-Parker, who plays Greg. **Below:** Gareth David-Lloyd as Ianto Jones in *Torchwood*.

Big Finish's monthly *Torchwood* range has been rumbling on since 2015, serving bite-size morsels of 'adult-oriented' drama in the shadow of its bigger sibling, offering an admirably consistent level of writing and characterisation, plus the occasional sparkling gem that threatens to outshine the Time Lord themselves. Lauren Mooney and Stewart Pringle's *The Lincolnshire Poacher* is one such gem.

> As events progress, Greg'll go from comfy grandad to cackling manipulator, howling victim and back again.

Opening with scenes reminiscent of Samuel Beckett's play *Krapp's Last Tape,* David Shaw-Parker's chortling Greg cuts a sympathetic figure, tricking the audience into thinking they know where all this might be heading. As events progress, he'll go from comfy grandad to cackling manipulator, howling victim and back again with a fluidity that has to be heard to be believed. The vaguely corny device of rudimentary recordings is well-used amidst other such contrivances – phones, radios and even supermarket Tannoys. These all serve to corrupt and distort the voices of our players, creating a giddy, unsettling vibration that pervades proceedings. Opposite him, the peerless Gareth David-Lloyd reprises stalwart Ianto Jones, the ace up *Torchwood*'s sleeve, taking turns with Shaw-Parker as captor and captive in this smoky stew of ghostly goings-on. Whilst David-Lloyd excels at the kind of pure-hearted, bravely innocent stuff that Ianto is best known for, he has a hard edge that's just out of sight, which makes it all the more riveting when he's called on to explore these aspects of the otherwise cherubic teaboy. Jones' cold rebuttal of Greg's desperate pleas is starkly enthralling, serving as the highlight of the whole caboodle.

And yet neither actor (nor the worthy Tania Rodrigues, inhabiting several smaller parts) is the star of the production; that honour undoubtedly goes to Toby Hrycek-Robinson for the outstanding sound design. The many fizzes and crackles, echoes and reverberations transform *Poacher* from a simple play with a spooky script into a genuinely frightening noise collage: a living, breathing entity that surrounds and envelops the listener as if they were being dragged down the same reality plughole as Ianto and Greg. The latter's orchestration of countryside ambience is a stunning, audacious invention, the meaningless monotone numbers are scarier than any monster mask, and *The Lincolnshire Poacher* is an all-engrossing masterpiece – a fever dream made real, a terrifying and towering achievement. **DWM**

Geronimo!

FULL CAST AUDIO DRAMA STARRING JACOB DUDMAN AND SAFIYYA INGAR
BBC
DOCTOR WHO
GERONIMO!

If you're the sort of person who believes that *Doctor Who* lives or dies on the companion character, then *Geronimo!* is for you. For as good as Jacob Dudman's Eleventh Doctor is – and it's *very* good – Safiyya Ingar's Valarie Lockwood trounces him at every turn. Capable, forthright and eminently engaging, it's virtually impossible to take one's ears off her for a single minute of the three-hour set, and together they're nothing short of dynamite.

Alfie Shaw's *The Inheritance* is an exceptionally strong first chapter, featuring a *Black Mirror*-esque idea without the need for any real baddie – although automated phone services do come in for a skewering. Georgia Cook's *The House of Masks* suffers a little by coming after such a robust opener, with a slightly tortured concept propped up by winning turns from Genevieve Gaunt and Fode Simbo. And if Rochana Patel's *The End* is rather weighed down by all the timey-wimeyness, then her commendable fidelity to the time travellers' pivotal relationship is more than enough to see us through.

We may be nearing the end of Dudman's tenure as the bow-tied bandit, but let's hope Safiyya Ingar sticks around for a good while yet.

Left: Jacob Dudman and Safiyya Ingar play the Eleventh Doctor and Valarie Lockwood.

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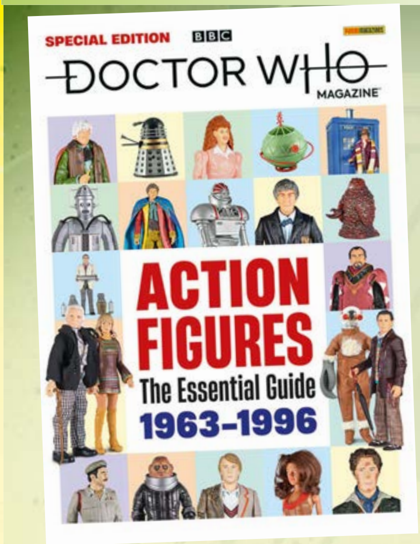
100 actors who stole the show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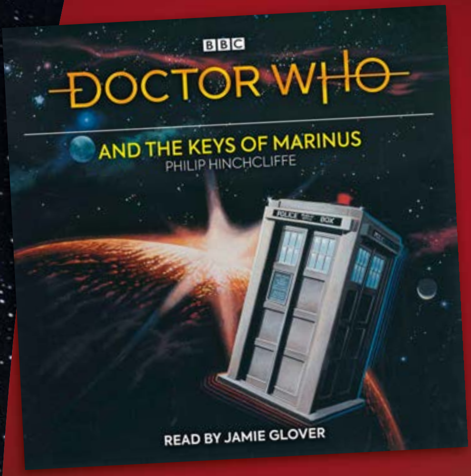
Doctor Who and the Keys of Marinus



Audiobook

Featuring The First Doctor, Ian, Barbara and Susan
Written by Philip Hinchcliffe
Read by Jamie Glover
BBC Audio RRP £20 (CD), £9 (digital)

This latest BBC audiobook adapts Philip Hinchcliffe's 1980 novelisation of Terry Nation's 1964 TV scripts, with the reading entrusted to the reliable Jamie Glover, who did such splendid work on *The Reign of Terror*.

It's interesting for a number of reasons, but most notably for being the only time Hinchcliffe adapted a story he didn't also produce. Not only that, it's a story that seems, on the surface, to share very little with the tone and style of Hinchcliffe's Fourth Doctor serials. Those were full of dark horror, sometimes transgressing what the BBC considered acceptable to a family audience. *The Keys of Marinus*, by contrast, is the first of Terry Nation's travelogues – stories that jump from exotic location to exotic location, with only a loose linking narrative.

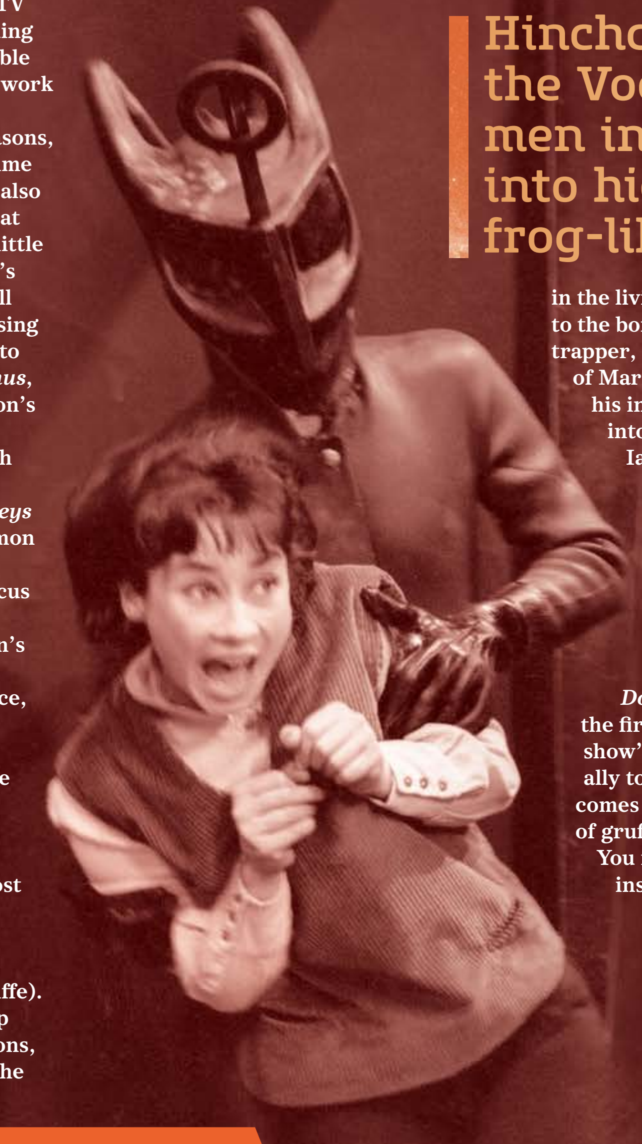
But scratch the surface, and *The Keys of Marinus* might have more in common with those Tom Baker episodes than you think. True, it's more of an Amicus anthology horror than Hinchcliffe's Hammer Films pastiches, but Nation's imagery – a gloomy pyramid full of traps, monsters lurching through ice, evil alien brains – are, absolutely, elements of various Tom Baker stories. And the obscene vegetable matter that bursts through walls and windows to feed on human beings is almost exactly repeated in 1976's *The Seeds of Doom* (a story also novelised by Hinchcliffe).

Hinchcliffe picks up on all these connections, tending to highlight the grislier elements. He turns the Voord – on TV, men in elaborate wetsuits – into hideous, frog-like mutants with bulging eyes and heads that "faintly resembled that of Anubis, the jackal-headed god of Egyptian mythology". This image neatly connects the monsters to the great pyramid of Marinus, but for many listeners it will also bring to mind Sutekh, from Hinchcliffe's own *Pyramids of Mars* (1975).

In the biggest change from the TV episodes, the Voord are beefed up into a more monstrous threat, wielding the power to counteract the benevolent mind control of the machine Conscience of Marinus, the keys to which are the MacGuffin that powers the plot. We even get an insight into Voord leader Yartek's dreams: to control the Conscience and bend its power to his own malevolent will. Although, as on TV, the Voord only appear at the beginning and end of the story, their shadows are longer in Hinchcliffe's telling.

Elsewhere, Hinchcliffe describes "limp and exposed brains twitching like wounded animals", the stench of decay in the living jungle, and "flesh seared to the bone". When Vasor, a rapacious trapper, corners Barbara in the icy wastes of Marinus, there's little doubt about his intentions. Without going as far into the dark as his fellow noveliser Ian Marter, Hinchcliffe pulls no punches. Mary Whitehouse would have approved of this about as much as she approved of his television episodes.

> Hinchcliffe turns the Voord – on TV, men in wetsuits – into hideous frog-like mutants.



On the other hand, the characters aren't quite as vivid as the horror. *The Keys of Marinus* was only the fifth *Doctor Who* story, and arguably the first that cast the Doctor as the show's hero rather than an unreliable ally to Ian and Barbara. Little of that comes across, beyond the Doctor's mix of gruff dignity and mischievousness. You need to listen elsewhere for insights into this TARDIS crew.

However, as an adaptation, this works well, capturing the key moments of the story in a compelling way, supplying an entertaining alternative to the serial itself.

MATT MICHAEL

Top right: The Doctor (William Hartnell) and Arbitan (George Coulouris) with the Conscience machine in *The Keys of Marinus* (1964).
Right: Susan (Carole Ann Ford) is attacked by a Voord.

Origin Stories

BBC
DOCTOR WHO
ORIGIN STORIES
THE EARLY LIVES OF FRIENDS AND FOES AS THEY'VE NEVER BEEN TOLD BEFORE

Book

Written by Various
BBC Books £12.99 (hardback), £8.99 (ebook)

Let's not waste time questioning whether origin stories are a good idea. In a continuing drama they're inevitable, sooner or later. Regardless, this short story collection – which explores the early lives of ten of the Doctor's friends and two of his enemies – poses challenges for its authors.

Aimed at a younger readership, it mainly focuses on modern *Doctor Who*. The difficulty here is that recent TV episodes have already presented us with their own origin stories, not least when Steven Moffat was the showrunner. He zig-zagged his way through the entire sprawling lives of the companions he created.

Nikita Gill's *The Girl Who Tore Through the Universe* is brave in taking Amy Pond and trying to find a defining moment that put her on the path to becoming the character we know today. Because that's what it's about, surely. Who ignited Ace's love for science? What career path led to Madame Vastra becoming the Great Detective? Why did Martha Jones decide to become a doctor? In answering these questions, Sophie Aldred's *Chemistry* ties in quite neatly with her comeback on TV. In *The Big Sleep*, Dave Rudden paints a vivid picture of Silurian society, and Faridah Àbíké-Íyímídé's *Doctor Jones* certainly offers hope to anyone with aspirations. It's sweet that a forgetful Martha will go through life telling people she became a medic because her mum cut a finger while slicing up vegetables.

Which brings us to the second challenge. Most people buying a *Doctor Who* book expect the Doctor to turn up. Because most of these young characters haven't met the Doctor yet, we're provided with a series of clues to identify the Doctor in question and then, at the end, memories have to be erased. To be fair, this collection strikes a good balance. There isn't too much of this kind of thing, and you may deem it worthwhile to see Yaz and Ryan with the Second Doctor, or Martha with the Ninth; the clues in the second instance extending no further than "northern" and some nicely crafted Eccleston-vintage dialogue.

The final obstacle can perhaps be reinterpreted as an opportunity. On TV, the Doctor's companions often fall into two categories: either lost souls the Doctor saves from a mundane existence, or heroes recruited because they have something special about them. One of the strengths of this anthology is that it presents us with a richer and more engaging past for people who are often defined as mere 'assistants'. Katy Manning's *Velvet Hugs*, for example, paints a quite complete and somewhat unexpected childhood for Jo Grant.

The book gets under the skin of the more invincible series regulars and makes them relatable, not least in Jasbinder Bilan's *Clara Oswald and the Enchanted Forest*, which starts with a very plausible scenario for the so-called 'impossible girl'. Admittedly, it soon departs on a dream-like flight of fancy – a fevered reimagining of elements from *The Doctor, the Widow and the Wardrobe* (2011) and *In the Forest of the Night* (2014) – but even then, it feels like a *Doctor Who* adventure through the lens of a teenage girl.

> The book gets under the skin of the more invincible regulars, making them relatable.

This book also caters for young boys, if we accept the gender stereotype that suggests they'd be delighted by the disproportionate amount of creepy crawlies wandering in and out of ears and up noses. Many of the central characters are schoolchildren, perhaps making the book particularly relatable to young fans and those still haunted by those formative years.

That's not to say it won't appeal to hardcore fans. The collection is jam-packed with references to the series' broad mythology – from ideas about Davros' early days sourced from Big Finish audio dramas, to Jo's meddling uncle and Class 1C's prize-winning pottery pig collection. "Boom!"

MICHAEL SMITH

Top: Jenna Coleman as Clara Oswald in the 2014 episode *In the Forest of the Night*.

Above left inset: Sophie Aldred as Ace in *Dragonfire* (1987).

Above: Katy Manning as Jo Grant in *Terror of the Autons* (1971).

Left: Karen Gillan as Amy Pond in *The Beast Below* (2010).

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE COLLECTION: SEASON 2

BLU-RAY BOX SET

The second season of *Doctor Who* has been released by BBC Studios as a features-packed Blu-ray box set in limited-edition packaging.

The Collection: Season 2 stars William Hartnell as the Doctor and includes nine adventures from 1964-65 – *Planet of Giants*, *The Dalek Invasion of Earth*, *The Rescue*, *The Romans*, *The Web Planet*, *The Crusade*, *The Space Museum*, *The Chase* and *The Time Meddler*.

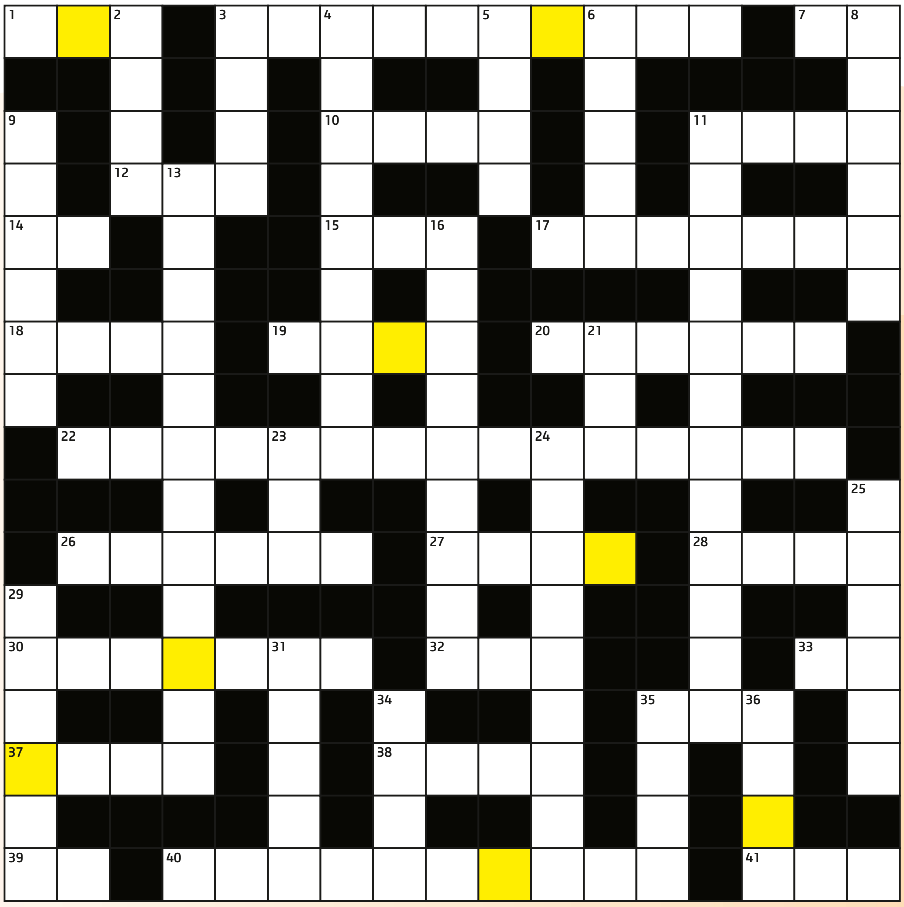
Alongside the episodes, which have been remastered, the box set also includes extensive new special features, including exclusive documentaries, interviews, audio commentaries, missing episode reconstructions, PDF documents and much more.

DOCTOR WHO
THE COLLECTION
SEASON 2

The Collection: Season 2 is available to order, RRP £69.99. We have FIVE copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an identity adopted by the Master.

Do you know your Tenth Doctor from your Fourteenth Doctor?

DWM CROSSWORD



ACROSS

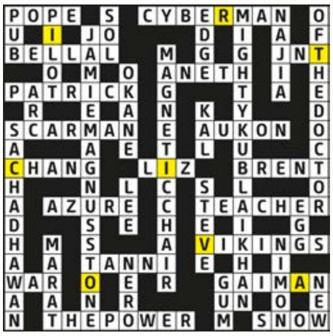
1 Member of the former companions' discussion group (3)
3 The Thirteenth Doctor's last words (3,5,2)
7 _ capsule – another name for a TARDIS (1,1)
10 Travers, for example (4)
11 Invader of time (4)
12 Limb lost by Condo (3)
14 Production code of *Fury from the Deep* (1,1)
15 The Ux – a __-species (3)
17 Madeleine or Dom (7)
18 *The ___ of the Doctor* (4)
19 A member of the Cult of Skaro (4)
20 One of the Consuls on Traken (6)
22 (and 37 Across) Possible name for the plot in *The Power of the Doctor*? (3,7,5,4)
26 Leader of the former companions' discussion group (6)
27 41 Across put the Doctor on one (4)
28 (and 35 Down) Awarded to Adric (4,4)
30 Part of the Counter Measures group (7)
32 _ Storage – sign missing an 'S' (3)
33 *Abbrev.* Airline run by the faceless ones (1,1)
35 Planet where the *Titanic* operated from (3)
37 See 22 Across
38 One of Rorvik's crew (4)
39 How Mickey described Sarah Jane Smith – the _ (2)
40 The Doctor's doppelgänger (10)
41 Member of the former companions' discussion group (3)

DOWN

2 Jacondan who worked with Azmael (4)
3 (and 8 Down) The Doctor and co? (4,6)
4 (and 16 Down) Manifestations of the First, Fifth, Sixth, Seventh and Eighth Doctors (9,2,3,4)
5 Taxi service booked by Penny when the Pope crashed her date with Bill (4)
6 Miner on Peladon (5)
8 See 3 Down
9 A sentient source of energy (6)
11 Type of expert that went missing in *The Power of the Doctor* (12)
13 Forced ____– process fuelled by 9 Down (12)
16 See 4 Down
21 Colour of the new paradigm Dalek drone (3)
23 Atlantean that helped the Doctor (3)
24 Dan's nickname for Yaz (9)
25 Manager of Satellite 5 – The ____ (6)
29 Sleuth possibly named by Donna Noble (6)
31 One of the Outlers (5)
34 Early iteration of the Dalek – giant __ (4)
35 See 28 Across
36 Kalik's sidekick (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: VICTORIA

THE POWER OF THE DALEKS AUDIOBOOK

BBC
DOCTOR WHO
THE POWER OF THE DALEKS
JOHN PEEL
READ BY NICHOLAS BRIGGS

Nicholas Briggs reads the 1993 book by John Peel – a novelisation of David Whitaker's 1966 TV story, which introduced the Second Doctor.

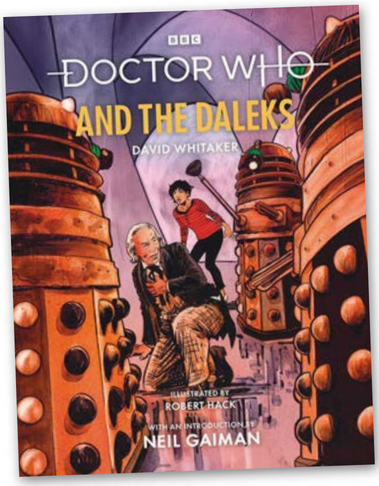
Disoriented after his change of appearance, the Doctor lands the TARDIS on the Earth colony planet Vulcan. The colonists have found two dormant Daleks, which they plan to revive. Once reanimated, the Daleks claim that they're content to serve humanity. Can it really be true? Or do they have their own, more sinister plans?

The Power of the Daleks is available now, RRP £27 (CD) and £13 (digital). Thanks to BBC Audio we've got **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

Who witnessed the Doctor's appearance changing in 1966's *The Tenth Planet*?

A Ian and Barbara **B** Ben and Polly **C** Jamie and Zoe

DOCTOR WHO AND THE DALEKS HARDBACK



David Whitaker's adaptation of Terry Nation's original Dalek story was originally published in 1964. Now, BBC Books has published a deluxe, hardback edition, illustrated by Robert Hack. For a full preview, see page 44.

During a foggy night on Barnes Common, Ian Chesterton and Barbara Wright meet the mysterious Doctor and his granddaughter Susan. Together, they travel through time and space in the *Tardis* to the planet Skaro, where they strive to save the peace-loving Thals from the evil intentions of the hideous Daleks. Can they succeed? And if they do, will Ian and Barbara ever again see their native Earth?

Doctor Who and the Daleks is available now in hardback (£30) and as an ebook (£9.99). If you want to be one of **FIVE** readers who'll be getting a hardback copy, then provide us with the correct answer to the following question:

Who provided the internal illustrations for the 1964 hardback edition of *Doctor Who in an Exciting Adventure with the Daleks*?

A Chris Achilléos **B** Arnold Schwartzman
C Arnold Schwarzenegger

ESCAPE FROM REALITY AUDIO DRAMA

FROM THE WORLDS OF
BBC DOCTOR WHO
THE WAR MASTER
ESCAPE FROM REALITY
FULL CAST AUDIO DRAMA STARRING DEREK JACOBI

This is the latest release in the *War Master* series of full-cast audio dramas, starring Derek Jacobi as the Doctor's arch-enemy.

Escape from Reality contains four adventures: *The Wrath of Medusa* by Rochana Patel, *The Shadow Master* by Lizzie Hopley, *The Adventure of the Deceased Doctor* by Alfie Shaw and *The Master of Dorian Gray* by David Llewellyn.

Pursued by a squadron of Dalek assault ships, the Master's only hope is to abandon the Space/Time Vortex and flee into an altogether different reality: a realm of fiction. Confronted with creatures of myth and figures from folklore, the Master sees an opportunity to scavenge a universe of impossible artefacts and use them against his enemies. But first, he must face off against a host of legendary monsters and literary heroes, and embody fiction's greatest consulting detective: Sherlock Holmes.

Escape from Reality is available from *bigfinish.com*, priced £24.99 (CD and digital) and £19.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

In which TV story did the Doctor visit the Land of Fiction?

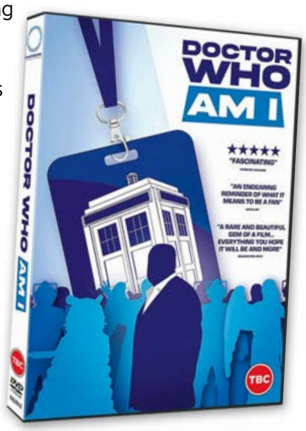
A *The Myth Makers* **B** *The Mind Robber*
C *The Mind of Evil*

DOCTOR WHO AM I DVD

A new documentary about the making of the 1996 *Doctor Who* TV movie and the aftermath of its broadcast is released on DVD and Blu-ray this month.

The TV movie was intended to launch *Doctor Who* on an exciting new chapter. But while the film found success in the UK, it received a frosty reception from many fans in the USA. Now, a quarter of a century later, screenwriter Matthew Jacobs reassesses his relationship with *Doctor Who* and the section of American fandom that vilified him. Featuring original cast members of the TV movie, including Paul McGann (The Doctor), Eric Roberts (The Master) and Daphne Ashbrook (Dr Grace Holloway), this funny and emotional documentary not only revisits a pivotal moment in *Doctor Who* history, but also highlights the unity and creative freedom within fandom.

Doctor Who Am I is available from online stores, priced £13 (Blu-ray) and £9.99 (DVD). Give us the right answer to this question and you could be one of **FIVE** readers who'll be getting a DVD copy.



Who produced the 1996 *Doctor Who* TV movie?

A Philip Hinchcliffe **B** Philip Martin **C** Philip Segal

TERMS AND CONDITIONS The competitions open on Thursday 17 November 2022 and close at 23.59 on Wednesday 14 December 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

OTHER WORLDS

Your essential guide to the expanded *Doctor Who* universe – on audio, in print and more.

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DECEMBER

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THE WAR MASTER
ESCAPE FROM REALITY

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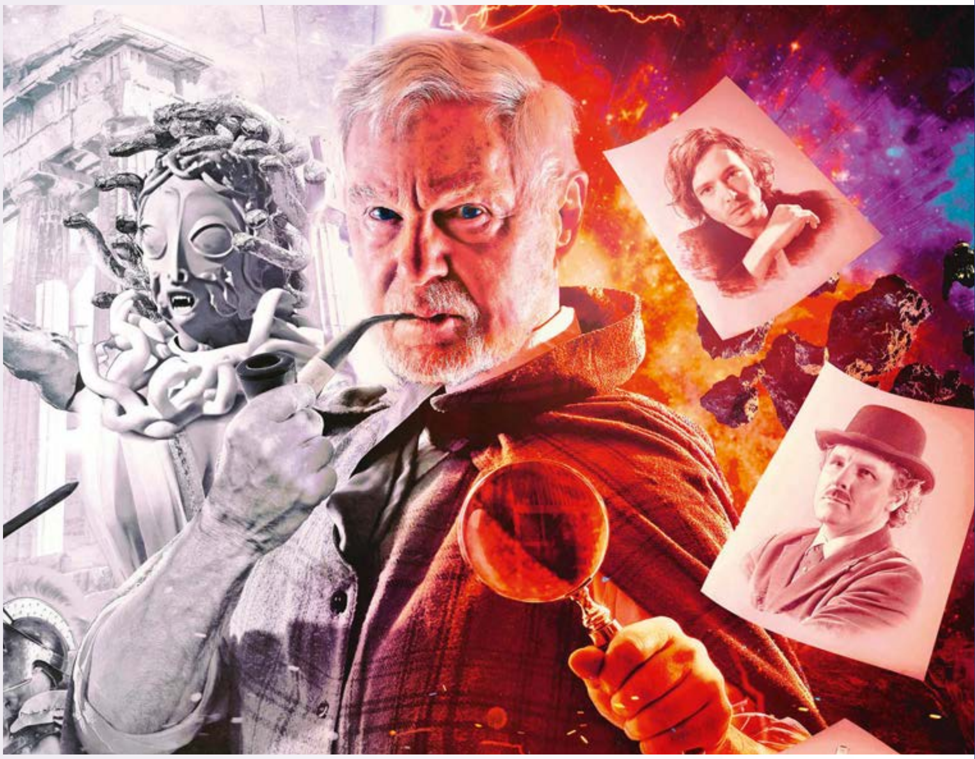
Fiction Burns



Hoping to plunder a fantastical realm, the War Master pits himself against a host of heroes and villains from literature – from Medusa to Sherlock Holmes!

A few years ago, Lizzie Hopley wrote a play based on the work of fairy tale teller Hans Christian Andersen. "It featured quite a few of his stories," she says, "including some of the famous ones: *The Little Mermaid*, *The Little Match Girl*… I had to read the whole of his works."

When *The War Master* producer Scott Handcock conceived *Escape from Reality*, which takes the Master away from the Time War and into realms of fiction and myth, Lizzie's knowledge of Andersen made her the perfect choice to write an episode.

"Scott wondered if there was anything in Hans Christian Andersen that could be a backdrop," she explains. "I knew the Master was fleeing the Daleks, and he wanted to plunder fiction for things he could utilise in the Time War. The darkest story I could think of was *The Shadow*."

First published in 1847, it's the tale of a person's shadow becoming self-aware. "It's quite a chilling short story," says Lizzie. "And, having written for Derek Jacobi's Master a couple of times, that's what he suits best of all."

But Lizzie's script, *The Shadow Master*, doesn't limit itself to the Andersen tale. "I wanted to reference other stories as well," she says. "So I just plundered myths and stories, to get him searching for magical objects that had some kind of dark heritage."

As the series' composer and sound designer, Rob Harvey helped bring the worlds of Lizzie's story to life. "I can't

Opposite page: Sean Longmore’s cover art for *Escape from Reality*.

Right: Tom Alexander (Herman), Pauline Eyre (Hecate), Sam Stafford (the Devil), Jessye Romeo (Poetry) and Gethin Anthony (the Shadow).

Below: Ella Smith (Medusa), Safiyya Ingar (Hobgoblin) and Sakuntala Ramanee (Athena).

stress enough the absolute joy it was, designing entire universes that might only be in it for a few minutes,” says Rob. “But they were beautiful because of their brevity. Musically, I threw everything at it, and it’s probably up there with some of my best work. To grab hold of the feel of each of the settings and turn it into music, with emotions moving on a knife edge, was totally fulfilling.”

> “What really appealed to me about doing a ‘Holmes and Watson’ setting is that idea about the Master being the Doctor’s Moriarty.” **ALFIE SHAW**

Fittingly for a script with its roots in prose, *The Shadow Master* also makes use of narration. “I thought, ‘Wouldn’t it be lovely to hear some prose describing this world?’” says Lizzie. “And it was so handy, because there were so many changes of scene and he had to go to so many odd worlds. It was really difficult to contain that in 10,000 words. And to have the suspense of dipping in and out of that narration – so the listener was hearing a story, and then you get this terrible invader in the middle of that story, and it’s the Master... You just think, ‘God, fiction can be terrifying!’”

Elsewhere in the box set, *The Adventure of the Deceased Doctor* features Richard Earl as Dr John Watson – a role he’s played in Big Finish’s own Conan Doyle-descended series since 2010. “For me, it was a real opportunity to dive into the coveted *Sherlock Holmes* range,” says Rob. “I want listeners to almost be able to smell the leather upholstery and old pipe smoke, so I spent a lot of time listening back to box sets like *The Judgement of Sherlock Holmes* to really get a solid idea of what 221B Baker Street should sound and feel like.”

The Master, meanwhile, assumes the role of Holmes himself (usually the province of executive producer and Dalek voice actor Nicholas Briggs). “What really appealed to me about doing a ‘Holmes and Watson’ setting is that idea about the Master being the Doctor’s Moriarty,” says writer Alfie Shaw, referencing the original character concept from the 1970s. “But doing ‘Holmes and Watson versus Moriarty’ felt very close to doing ‘the Doctor versus the Master’. If you had the Master playing Sherlock Holmes, that felt more interesting – but then, why is he doing that? And from there, the plot unravels...”

The result is *The Adventure of the Deceased Doctor*, in which the Master helps Watson to investigate his own murder. “I was adding the *Doctor Who* conventions to the Sherlock Holmes world, while still making the style, at least initially, a Holmesian murder mystery,” he explains. “This incarnation of the Master is very brutal, but he does have a sense of humour, and I think getting to play around as Holmes is quite fun for him.

“And it’s quite an enjoyable thing for Derek to do, as well,” he adds. “I was told after the fact this is the first time Derek has ever played Sherlock Holmes – which was terrifying, and I’m glad I didn’t know that in advance. So I think a lot of the fun comes from the performance.”

THE WAR MASTER

Escape from Reality

starring **Derek Jacobi**
as the War Master in

The Wrath of Medusa

by **Rochana Patel**
guest-starring **Ella Smith** as Medusa
Greg Austin as Perseus
and **Nicholas Briggs** as the Daleks
The Master finds himself lost inside Greek mythology... with the Daleks on his tail.

The Shadow Master

by **Lizzie Hopley**
The Master encounters a figure who may prove his greatest threat: his own Shadow.

The Adventure of the Deceased Doctor

by **Alfie Shaw**
guest-starring **Richard Earl** as Dr John Watson
Nicholas Briggs as Sherlock Holmes
and **Burn Gorman** as Lestrade
Dr John Watson learns of his own murder – and only the world’s greatest detective can help.

The Master of Dorian Gray

by **David Llewellyn**
from a story by **Scott Handcock**
guest-starring **Alexander Vlahos** as Dorian Gray
Seeking immortality, the Master works himself into the life of the infamous Dorian Gray.

There’s another crossover appearance in *The Master of Dorian Gray*, with Alexander Vlahos returning to the role he plays in Big Finish’s *The Confessions of Dorian Gray* series. And in *The Wrath of Medusa*, the Master encounters figures from Ancient Greek mythology. “*The Wrath of Medusa* brought with it challenges such as sound-designing Medusa,” Rob says of Rochana Patel’s script. “I took inspiration from the original 1981 release of *Clash of the Titans*. Designing Zeus’ thunderbolt was an absolute delight, and immersing myself in that time period’s stories was hugely fulfilling. I read around Greek and Roman mythology in depth, which really informed my music.”

In all four episodes, Rob wants his score to reflect “the fast twists and turns” of folklore and fantasy. “You want to be put into the action, instead of being shown a musical problem or some foreshadowing,” he says. “The stories speak for themselves, and my job here is to move that along in a fashion fitting its setting. Which was hugely challenging – and thus fulfilling – as there were so many intricate settings.”

DAN TOSTEVIN

Drax

The dodgiest Time Lord of all returns in this month's Eighth Doctor release – now in the guise of Shane Richie!

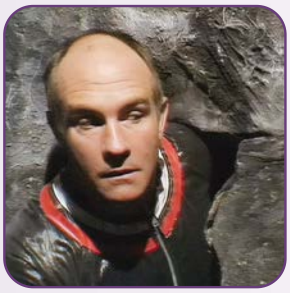
Who is he? One of the Doctor's oldest friends, a former classmate at the Academy on Gallifrey (class of '92) – fine at practical but hopeless with temporal theory. Since then he's become something of a tech flipper and intergalactic con artist.

First appearance *The Armageddon Factor* Part Five (1979). As played by the late Barry Jackson, he'd been coerced by the Shadow into acquiring the Key to Time from the Doctor's TARDIS but readily switched his affiliations and helped the Doctor instead.

Where do I know Barry Jackson from? He was the original pathologist, Dr George Bullard, in 76 episodes of *Midsomer Murders* between 1997 and 2011. But if you mean in *Doctor Who*, he was also Ascaris in *The Romans* (1965) and Jeff Garvey in *Mission to the Unknown* (1965).

Why did he play Drax with a cockney accent? While stranded on Earth, Drax had been imprisoned for 10 years in HMP Brixton and picked up the local lingo as a survival tactic. "I think it was a very cod cockney accent," Jackson said in 2007. "I really apologise to anyone who was born within the sound of Bow Bells."

He's a sort of Time Lord Alfie Moon then? Now it's funny you should say that. Shane Richie from *EastEnders* plays a different aspect of Drax in this month's *Eighth Doctor Adventures: Connections* story *Here Lies Drax*. "Drax is a working man's Han Solo," says Shane. "Imagine a cross between Alfie Moon, Arthur Daley and a little bit of Ray Winstone."



So Drax has regenerated since we saw him in *The Armageddon Factor*? Well it turns out that Barry Jackson was actually the Second Drax, so there was an earlier iteration that we never saw. But we were also introduced to five other Draxes in the Fourth Doctor audio adventure *The Trouble with Drax* (2016). Ray Brooks from *Daleks' Invasion Earth 2150 A.D.* (1966) was the Third Drax, the late John Challis from *The Seeds of Doom* (1976) was the Fifth Drax, Miranda Raison from *Daleks in Manhattan/Evolution of the Daleks* (2007) was the Eighth, K9 voice John Leeson was the Ninth, and Hugh Fraser from *The Smugglers* (1966) was the Twelfth.

They should have called it *The Five Draxes*! Actually, there were six others too... but they were disguised as policemen and didn't speak.

Isn't it illegal for different versions of the same Time Lord to meet up? It's certainly frowned upon, especially if there isn't an anniversary in the offing and they don't all forget about it afterwards. But here's where it gets a bit complicated: in *The Trouble with Drax*, the cheeky rogue tricked the Doctor into helping him steal a unique Blinovitch Limitation Effect Limiter that the Time Lords had sealed in a time vault on Atrazar.

> "Drax is a working man's Han Solo."
> SHANE RICHIE

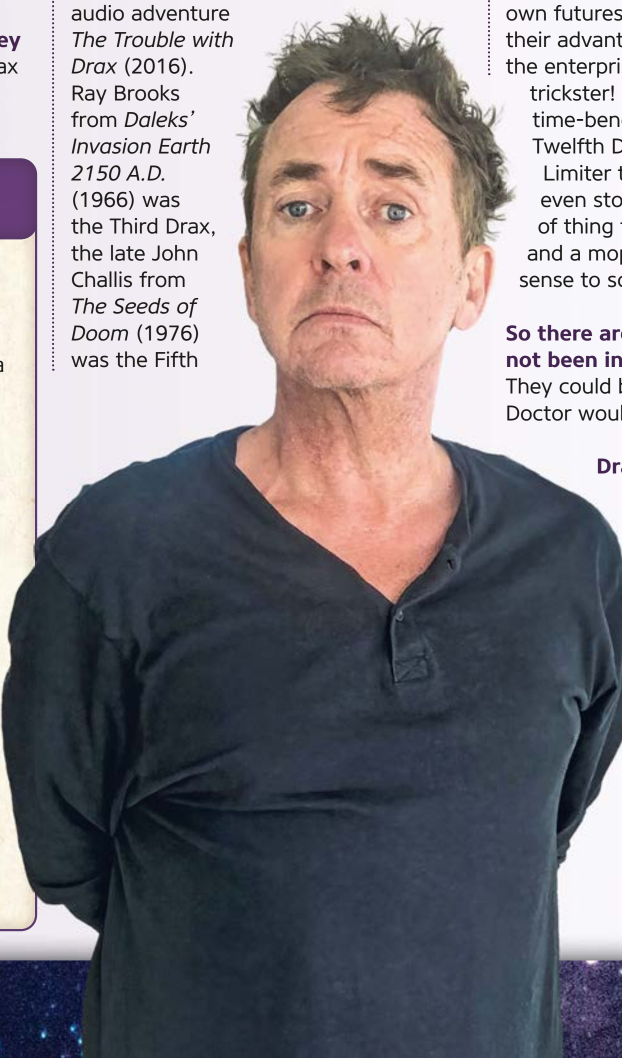
Nope, you've lost me now. The Limiter allows multiple incarnations of the same Time Lord to meet each other without any subsequent memory loss, thereby enabling them to discover their own futures and manipulate events to their advantage. A positive boon for the enterprising Time Lord confidence trickster! Mind you, there was some time-bending business with the Twelfth Drax giving the Third Drax the Limiter to use before the Doctor had even stolen it – you know, the kind of thing that usually involves a fez and a mop – but we're sure it all made sense to somebody.

So there are six more Draxes we've not been introduced to yet? Indeed. They could be anyone – even the Doctor wouldn't recognise them...

Drax says "Do anything, anytime, anywhere." (*The Armageddon Factor*)

The Doctor says "When it comes to Drax, you can't take anything at face value. You can't even take his face at face value." (*Here Lies Drax*)

CHRIS BENTLEY



Top inset: Barry Jackson as Drax in *The Armageddon Factor* (1979).

Left: Shane Richie stars in *Here Lies Drax*.

THE EIGHTH DOCTOR ADVENTURES

Connections

starring
Paul McGann as the Doctor
Nicola Walker as Liv Chenka
and **Hattie Morahan** as Helen Sinclair in

Here Lies Drax

by **John Dorney**
guest-starring **Shane Richie** as Drax
Jeff Rawle as Captain Miles Rozann
and **Nina Wadia** as Mimi

The Doctor receives an invitation to Drax's funeral. And that's just where the surprises start.

The Love Vampires

by **James Kettle**

The lost loves of a space station crew are more than memories. They want to feed...

Albie's Angels

by **Roy Gill**

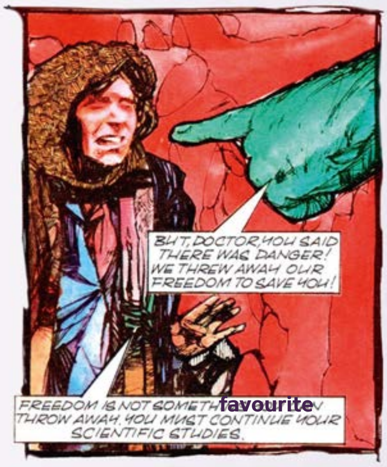
2020s Soho: a Weeping Angel wants something from the Doctor and Liv.

Paul Magrs

Welcome to the Green Room – where **DWM** talks to the makers of 'expanded universe' releases. First: the adapter of some of the most far-out *Doctor Who Annual* comic strips...

Hello, Paul! For people who don't know the *Doctor Who* annuals of the 20th century, how would you describe their unique take on the show?
They belonged in an alternative universe of *Doctor Who*, I always thought. They were dreamlike stories, almost, and I was quite obsessed with them. They belong to Boxing Day, and every story was a kind of fever dream.

When I went back to them, to write [the 2014 reference book] *The Annual Years*, they were even better than I remembered. People talk about them as being made by people who didn't know the show, but I think there's more to them than that.

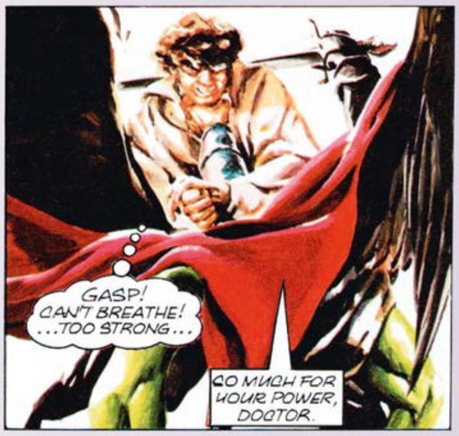

BUT, DOCTOR, YOU SAID THERE WAS DANGER! WE THREW AWAY OUR FREEDOM TO SAVE YOU!
FREEDOM IS NOT SOMETH
THROW AWAY. YOU MUST CONTINUE YOUR SCIENTIFIC STUDIES.

What does received wisdom get wrong about the annuals?
Consistency of characterisation, actually – they're really quite accurate. I think people just used to look at the pictures and think, "That doesn't look like [Sarah Jane Smith actress] Elisabeth Sladen." But the characterisation was actually really good.

And they have their own kind of strange continuity, in that the Fourth Doctor travels into a sword-and-sorcery universe as the years go on. His stories become more magical, and more what we'd now call 'grimdark'. It seems almost like a conscious thing.

> "There was always space to create something that was exciting and tangential to what was happening on TV."

Your own *Doctor Who* writing has a distinctive voice. In the Nest Cottage audios [2009-11], for example, you weren't trying to replicate the TV series – you were content to create a new era with its own vibe.
I was more than content; I was *determined* to. For something that's infinite, *Doctor Who* is kind of crowded. You need to find your own place and your own voice – otherwise I wouldn't be doing it.

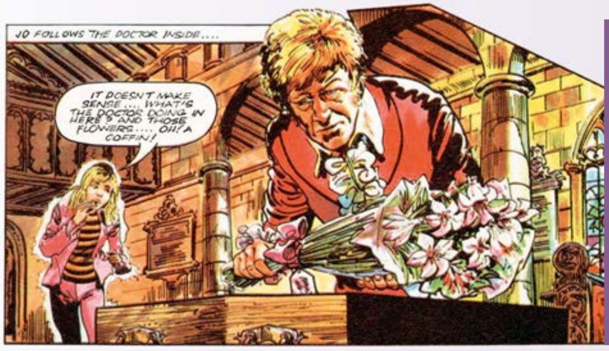

GASP! CAN'T BREATHE! ...TOO STRONG...
SO MUCH FOR YOUR POWER, DOCTOR.

Is that approach influenced at all by your love of the annuals?
Yes, completely, because they showed the way – that there was always space to create something that was exciting and tangential to what was happening on TV.

You've adapted three of your favourite picture strips from the 1970s annuals for a new BBC Audio release, *Dead on Arrival & Other Stories*. How did that come about?
During lockdown, I wrote some *Doctor Who* fan fiction to distract myself, and set it within the world of the annuals. Then I hit on the idea of adapting the comic strips – and expanding them slightly, because the thing that gets me about comic strips is that they're so concentrated. They soak up time. I used to stare at the pictures for ages and ages, and invest them with life, with my own imagination. I wanted to represent that somehow, and tell those stories.

How is the strangeness of the annuals reflected in these adventures?
There's a weird moral question at the heart of *The Traitor* that fascinated me as a child. And *The Power*, which is in a very sword-and-sorcery kind of world, seems like a trilogy of movies in the space of six pages. So I wanted to give that a little bit of time to breathe, and to bring those characters to life – this marmoset princess in a castle, and these fellas with wings... It just seems epic, and that's what drew me to it.

DAN TOSTEVIN


JO FOLLOWS THE DOCTOR INSIDE....
IT DOESN'T MAKE SENSE.... WHAT'S THE DOCTOR DOING IN HERE? AND THOSE FLOWERS.... OH! A COFFIN!

Top: Writer Paul Magrs.

Above left: A panel from *The Traitor*, from *The Dr Who Annual 1978* (World Distributors, 1977).

Above right: A panel from *The Power*, from *The Dr Who Annual 1979* (World Distributors, 1978).

Left: A panel from *Dead on Arrival*, from *The Dr Who Annual 1975* (World Distributors, 1974).

DOCTOR WHO AUDIO ANNUAL

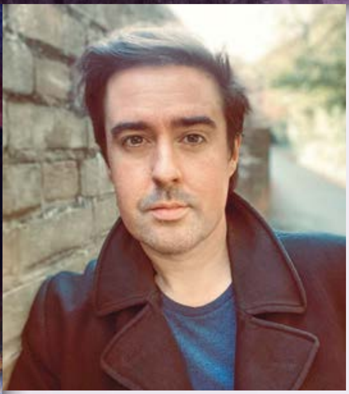
Dead on Arrival & Other Stories

read by **Katy Manning**
Jon Culshaw and **Tim Treloar**

Dead on Arrival
Jo Grant has become a ghost – mourned by the Third Doctor and the Brigadier!

The Traitor
The Fourth Doctor and Sarah help rescue the survivors of a crashed spaceship.

The Power
The Fourth Doctor and Leela are invited to the wedding of Princess Azula of Shem.



UNIT Stories

Attention! **ROBERT VALENTINE**, one of the authors of the latest *UNIT: Brave New World* box set, pulls rank to pick his six favourite adventures featuring the Earth-defending paramilitaries...

The Invasion (1968)

The second appearance of Alistair Gordon Lethbridge-Stewart, but the very first appearance of the United Nations Intelligence Taskforce, as it was originally termed. This is a fantastic and tense techno-thriller for the first half, before becoming an iconic return for the Cybermen in the second. Tobias Vaughn is one of the great human villains in all of *Doctor Who*, and the silver giants have never looked better than when they burst from the sewers and march through London at the end of Episode Six. The prototype for the Jon Pertwee years.

Spearhead from Space (1970)

Shot on film – and in colour! – the adventure that made UNIT a permanent fixture of the *Doctor Who* universe is a declaration of intent for the Third Doctor's era. We become reacquainted with Brigadier Lethbridge-Stewart's organisation through the eyes of a new – and rather reluctant – recruit, Dr Elizabeth Shaw, and the Brig explains the new series premise most ominously: "We've drawn attention to ourselves, Miss Shaw."

UNIT: BRAVE NEW WORLD

Visitants

starring **Angela Bruce** as Brigadier Winifred Bambera **Alex Jordan** as Sergeant Jean-Paul Savarin and **Yemisi Oyinloye** as Dr Louise Rix in

The Frequency

by **Tajinder Singh Hayer**

UNIT becomes involved in a top-secret US Air Force project designed to alter minds.

Haunt

by **Lizzie Hopley**

Bambera and Rix investigate a hotel supposedly haunted by the murderous 'Baghead'.

The Last Line of Defence

by **Robert Valentine**

Earth's leaders gather at a secret conference that might change the course of humanity.

The Dæmons (1971)

When the dark powers of the 1960s occult revival are unleashed, UNIT locks horns with the big horror tropes of the day. Everything gets thrown in here: Dennis Wheatley-style Satanic rituals, hostile villagers, white witches, rationalist-existentialist priests and a running theme of science versus magic. UNIT may get hampered by an invisible barrier straight out of the John Wyndham novel *The Midwich Cuckoos*, but it's still a great showing for the organisation, and the Brig gets to utter his most immortal line. You know the one. Faced with the triple threat of an ancient alien, a killer gargoyle and Morris dancing, only Jo Grant's selfless love can save the day.

Terror of the Zygons (1975)

UNIT heads up to a very Bonnie Scotland in this one, and, as well as a *Doctor Who* spin on the Loch Ness Monster in the Skarasen (I'm a sucker for cryptids), we also get the pleasure of the Brig in a kilt – he is from the clan Stewart, after all. This story feels very much like the last of the 'proper' UNIT adventures in many ways, but with the unruly Fourth Doctor being the way he is, it was never going to last much longer. The Zygons make brilliant villains, and it's a worthy farewell to the original UNIT era.

Top: Writer Robert Valentine.

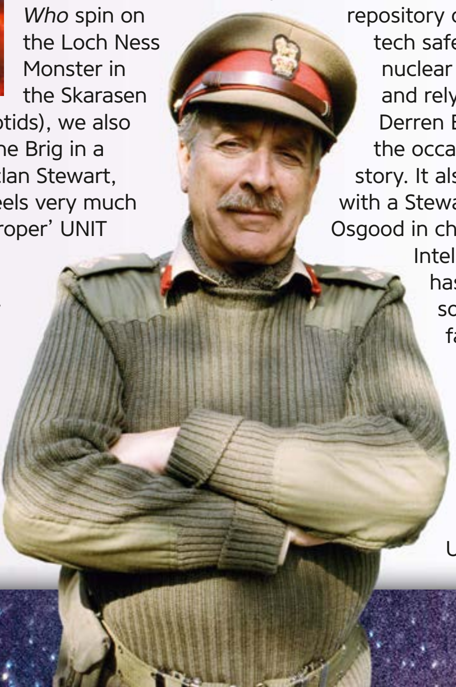
Right: The Brigadier (Nicholas Courtney) in *Battlefield* (1989).

Battlefield (1989)

The story that introduces the Brigadier of the *Brave New World* series, *Battlefield* remixes elements from *The Mind of Evil* (1971) and *The Dæmons*, plus *The Time Monster* (1972) and *Terror of the Zygons* – missile convoys, archaeological digs, anachronistic warriors and MacGuffins mounted on pub walls, respectively. There's also the Doctor as Merlin and some love interest for Brigadier Bambera in the form of Ancelyn. Heavily modelled after UN peacekeeping forces, right down to their natty blue berets, UNIT is now equipped with Teflon bullets for Daleks, high-explosive rounds for Yetis, gold-tipped bullets for Cybermen, and – rather conveniently – silver bullets for the climax of Part Four.

The Day of the Doctor (2013)

Knowing that by 2013 UNIT is run from the Tower of London by Kate Stewart was a handy bit of orientation when putting together *UNIT: Brave New World*. They also oversee the Black Archive, a repository of dangerous alien tech safeguarded with a nuclear warhead, and rely on TV mentalist Derren Brown to provide the occasional cover story. It also seems that with a Stewart and an Osgood in charge, the *Unified* Intelligence Taskforce has become something of a family-run affair. But accusations of nepotism aside, this is a truly glorious anniversary celebration and an important UNIT outing.



Barber, Black Sheep...

The young War Doctor has a new mission: to assassinate a renegade Time Lord known as the Barber-Surgeon.

"You can do things with the War Doctor that you can't with many others," says Jonathon Carley, who voices the character. "If that's what you're here for, that itch is definitely going to be scratched with this set, because it's a deep dive into what makes this Doctor tick and the frustrations of this incarnation – of his own identity being out of reach."

Unlike previous instalments of *The War Doctor Begins*, the three episodes of *He Who Fights With Monsters* tell one epic story. "As soon as I got the script, I knew this was going to be a big one," says Jonathon. "Crafting the character journey over that longer span is very different, because you have to pace yourself. It was quite an intense recording, but great fun."

Right: Jonathon Carley plays the War Doctor.

Jonathon feels this story is what previous releases have been building towards. "When the War Doctor first started out, he reluctantly agreed to participate in the Time War, but on his own terms," he reminds us. "But we start off this story with him realising that it's really not gone to plan. This mission could be a game-changer – it could be the thing that ties the war up, for better or worse.

"So he goes on this quest, to really dig deep and find out exactly what's going on. It pushes him to a limit where it feels like not only his whole life, but his whole *universe* is falling apart in front of him..." **DAN TOSTEVIN**

> "It's a deep dive into what makes this Doctor tick and the frustrations of this incarnation." JONATHON CARLEY

THE WAR DOCTOR BEGINS

He Who Fights With Monsters
by **Robert Valentine**
starring **Jonathon Carley** as the War Doctor
Ken Bones as the General
Nicholas Le Prevost as the Barber-Surgeon
and **Nicholas Briggs** as the Daleks in

The Mission
The War Doctor must assassinate a Gallifreyan renegade.

The Abyss
The Barber-Surgeon's trail leads the War Doctor back through his own personal history.

The Horror
Time Lord and Dalek forces converge on the realm of the Barber-Surgeon.

The Horror and the Ivy

This year's run of *Torchwood* audios concludes with a spooky Christmas tale from writer Jonathan Barnes.

"We knew we wanted to do a Gothic horror story, but I was really keen to find a unique way into it, and Jonathan came up with a mass of ideas," recalls script editor David Winfield. "We decided we wanted to do a story about Queen Victoria and a Prime Minister, and examine that sort of relationship."

The story takes place in an underground library, where the two characters tell each other ghost stories. "We never really know what the Queen's game is with the Prime Minister," says David. "Is she trying to win him over? Is she plotting his downfall? Is she toying with him? We just know that something's not right. James Goss [the producer] was really keen that, for the Prime Minister, we came up with a character that was quite inadequate, quite inept – someone that would maybe irritate Victoria."

David hopes the story has an unsettling feel. "We thought it was really important not to do those obvious jump-scares of a horror story," he says, "but to have it inbuilt in the texture and the detail.

"When I script-edit," he adds, "I very much think of myself as the listener. The one thing I was always saying to Jonathan was: 'As soon as I'm starting to guess where we're going, it should trip me up.' And I feel like we absolutely delivered on that." **DAN TOSTEVIN**

Right: Patience Tomlinson (Mrs Wickmere), Hugh Fraser (Castringham), Richard David-Caine (the Prime Minister) and Rowena Cooper (Queen Victoria).

TORCHWOOD

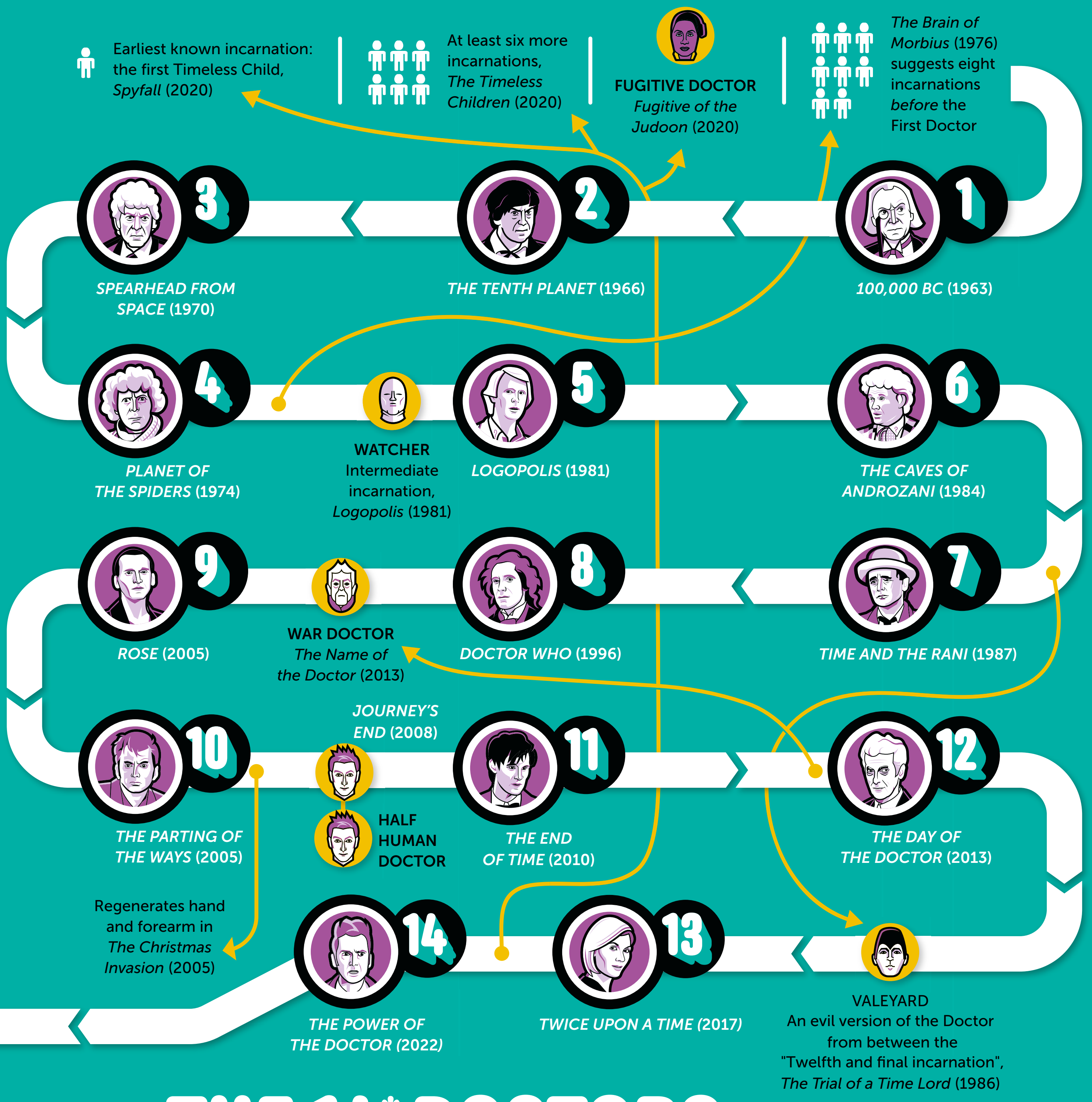
The Empire Man
by **Jonathan Barnes**
starring **Rowena Cooper** as Queen Victoria

The Queen reads her Prime Minister a ghost story for Christmas.

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS



Earliest known incarnation: the first Timeless Child, *Spyfall* (2020)

At least six more incarnations, *The Timeless Children* (2020)

FUGITIVE DOCTOR
Fugitive of the Judoon (2020)

The Brain of Morbius (1976) suggests eight incarnations *before* the First Doctor

1
100,000 BC (1963)
2
THE TENTH PLANET (1966)
3
SPEARHEAD FROM SPACE (1970)
4
PLANET OF THE SPIDERS (1974)

WATCHER
Intermediate incarnation, *Logopolis* (1981)

5
LOGOPOLIS (1981)
6
THE CAVES OF ANDROZANI (1984)
7
TIME AND THE RANI (1987)
8
DOCTOR WHO (1996)
9
ROSE (2005)

WAR DOCTOR
The Name of the Doctor (2013)

10
THE PARTING OF THE WAYS (2005)

Regenerates hand and forearm in *The Christmas Invasion* (2005)

JOURNEY'S END (2008)

HALF HUMAN DOCTOR

11
THE END OF TIME (2010)
12
THE DAY OF THE DOCTOR (2013)
13
TWICE UPON A TIME (2017)
14
THE POWER OF THE DOCTOR (2022)

VALEYARD
An evil version of the Doctor from between the "Twelfth and final incarnation", *The Trial of a Time Lord* (1986)

THE 14* DOCTORS

THE INNUMERABLE INCARNATIONS AND WHEN WE FIRST SAW THEM ON SCREEN

*35

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David Tennant is THE DOCTOR

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"I know these teeth."

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